

DOCTOR WHO

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THE complete FOURTH DOCTOR VOLUME TWO

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THE COMPLETE FOURTH DOCTOR

VOLUME TWO



"Is no one interested in history?"

As the 1970s wore on, it seemed that Tom Baker's tenure as the nation's favourite children's hero might be as endless as the character's scarf – so firmly had Baker's portrayal of Doctor Who imprinted itself on the national consciousness. But a new decade was approaching, and time was running out for the boggle-eyed Bohemian. It was the end of an era – but the moment had been prepared for ...

This special issue contains addenda and errata for *DWM's* Fourth Doctor Archive features from Seasons 16, 17 and 18, painstakingly researched and compiled by Andrew Pixley as a companion to the original articles. We also present fascinating features from the finest Doctor Who writers, recalling the final flings of that most recognisable of Time Lords ...

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Games Without Frontiers



'For every action there is an equal and opposite reaction...'

Philip Macdonald examines the ever-changing personality of the Fourth Doctor, from silly to serious and everything in between...

Few periods of Doctor Who arouse such heated passions in fandom as do the closing years of Tom Baker's tenure. Seasons Sixteen, Seventeen and Eighteen have been the subject of more backblast backlashes than the deranged slave-trader Korvik could ever have envisaged. To many fans, the period remains a critical war zone: Graham Williams vs John Nathan-Turner, Douglas Adams vs Christopher Bidmead, Dudley Simpson vs the Radiophonic Workshop, 'slapstick' vs 'serious drama'... it's a familiar catalogue of allegiances, boiling down to the fact that 1980's changeover in production team marks one of the great schisms of fan opinion. Emerging victorious from the field of battle is the show itself, which rises above fandom's endless debates to deliver three seasons' worth of wildly experimental but generally wonderful episodes of Doctor Who.

If Season Fifteen had been a transitional year, drawing strength from keeping an eye on both past and future, then the Key to Time season heralds the full flowering of the style of Doctor Who favoured by producer Graham Williams. Among its many noteworthy characteristics is the introduction of perhaps the most interesting and complex companion in Doctor Who's history, opening the floodgates on an unprecedented increase in strong female characters throughout the show – remarkably, the Key to Time season alone features more female characters than the entire Hinchcliffe era put together. This long overdue attempt to redress the balance of the sexes is emblematic of a

period of Doctor Who that isn't afraid to suppress the macho tendencies that had dominated the show's personality since the beginning of the 1970s. Reflecting the tastes not only of the producer but also of script editors Anthony Read and Douglas Adams, the Williams seasons find Doctor Who moving away from the territory of soldiers, guns and horror cinema into a more fantastical, literary universe, one that takes its cues from folklore, fairytale and romance rather than from pulp fiction and monster movies. This fairytale atmosphere feeds directly into the show's characters and situations: whereas the Hinchcliffe stories had been populated by mad scientists, militaristic technocrats and hard-bitten mercenaries, the Williams seasons offer a sudden



The Doctor plays android-fixer on Tara.

proliferation of nobility, royalty and aristocracy. From the Key to Time season onwards, planet after planet is graced by kings, queens, princes, princesses, counts and countesses, lords and ladies, castles, palaces and citadels. More or less uniquely for Doctor Who, this is a phenomenon by no means restricted to faux-'historical' worlds like Chloris and Tara: even space-age planets like Zanak, Aneth and Atrios cling to tradition and retain their royal families. This is one of many stylistic touches that bleed freely across into Season Eighteen, in which tales like *State of Decay* and *Warriors' Gate* continue to present the pageantry of medieval royalty in a sci-fi setting, before the Davison era sees kings and queens once again banished from everywhere but Earth's history. It's interesting to note that after *Horror of Fong Rock* the Earthbound historical is a category of story entirely absent from the Williams era, which prefers to play with historical and mythological models in a science-fiction setting: hence the futuristic transpositions of Greek legends in *Underworld*, *The Armageddon Factor* and *The Horns of Nimón*, and the creation of planets which splice science-fiction concepts with trappings borrowed from European history and literature in tales like *The Ribos Operation* and *The Androids of Tara*.

This literary sensibility is one of the keys to a period of Doctor Who which, unaccountably, many fans have tended to regard as less sophisticated than those on either side of it. I recall seeing, many years ago, a piece of fan artwork which divided the Tom Baker years into two opposing panels facing each other across the page. On the left-hand side, the Hinchcliffe years were represented by moody images of Sutekh, Morbius and Mr Sin adorning the pages of an illuminated medieval manuscript, while by contrast, the right-hand side saw a succession of lurid Mandrels, Nimons and Mona Lissas popping up from the panels of a comic strip. This would seem to encapsulate fandom's judgement of the two halves of the Tom Baker era, and it's a judgement that seems not only

rather pejorative, but also completely misinformed. It's not the Hinchcliffe years but the later Tom Baker seasons, in particular those overseen by Anthony Read and Douglas Adams, which are unashamedly bookish and indebted to highbrow literary models; the Hinchcliffe stories derive more heavily from the cinema and, in the most complimentary way possible, could certainly be said to be more comic-strip in tone and action. What really matters is that, like the three supervisory seasons preceding it, the Graham Williams era recognises and celebrates the fact that Doctor Who is not intrinsically a science-fiction show. At its core are characters and storytelling; the science fiction elements just happen to be there, in large or small enough doses to satisfy the requirements of each particular story.

Art, music, theatre, and most especially books, are fundamentally important to the Williams era. On the most obvious level this manifests itself in the aforementioned plundering of classical mythology or nineteenth-century potboilers, but even within the fictional narrative you're never very far from a book, whether it be the Swampies' historical ledger or Emilia Rumbford's estimable volume *Bronze Age Burials in Gloucestershire*. Season Seventeen is positively

ideas became, Williams, Read and Adams never forgot that gruesome monsters and cliffhanging confrontations were Doctor Who's main requirements. What happened after the change of production team was, in some ways, rather more problematic.

A bone of contention that persists to this day revolves around the notion, to which many fans still adhere, that Seasons Sixteen and Seventeen push Doctor Who in the unwelcome direction of 'silliness' and 'send-up', before the show's socks are pulled up by the arrival of a new production team keen to restore a sense of gravity to the proceedings. According to this manifesto, stories like *The Creature from the Pit* and *The Horns of Nimon* are unacceptably 'silly' and 'slapstick', full of 'undergraduate humour' (now there's a baffling term – I've never had the remotest idea what it's supposed to mean, and neither, one suspects, do those who use it as an insult; if humour is indeed to be divided into some mystical collegiate system, then surely, if anything, Douglas Adams was a proponent of 'postgraduate humour'). Meanwhile, on the other side of the great divide, tales like *The Leisure Hive* and *Logopolis* represent a welcome return to 'real science' and 'serious drama'.

humour. When Romana wryly notes how appropriate it is that the Nimon should live in a place called the Power Complex, it's not just a joke – although the fact that it is also a joke, and a funny one too, is an elegant bonus. The Graff Vynda K is a probing character-study in psychosis, a man who takes himself absurdly seriously and dares the universe not to do the same; his eventual descent into madness is the direct result of his inability to interact with others. He is just one of many such figures in the Williams seasons: Lady Adrastra, the Pirate Captain, Davros, Thawn, Skagra, the Marshal, even the Skonnar Co-Pilot with his cry of 'Weakling scum!' There's a reason why these characters, and many others like them, are the butt of humour in the Williams stories: they remind us that there are some things in the universe even more sinister than an Entropy Field or a Backblast Backlash or a Chronic Hysterisis – and foremost among them is an inability to see the funny side.

There is, then, a deadly serious passion behind the mockery that enlivens a story like *The Creature from the Pit*, in which the Doctor and Romana deliver deadpan compliments to Lady Adrastra about her planet's leaden clichés ('We call it The Creature' / 'Oh, that's

MANY FANS STILL BELIEVE THAT SEASONS SIXTEEN AND SEVENTEEN PUSH 'DOCTOR WHO' IN THE UNWELCOME DIRECTION OF SILLINESS, BEFORE JNT ARRIVES TO RESTORE ORDER...

littered with books. Destiny of the Doles finds the Doctor reading *The Origins of the Universe* by Oolon Colluphid (thank you, Douglas), and in City of Drot he flips through a Parisian paperback ('a bit boring in the middle'), while somewhere across town Scartioni is trafficking Gutenberg Bibles, collecting first drafts of Shakespeare and threatening metonymically to tear up the Paris phone directory. In *The Creature from the Pit* Kg reads Beatrix Potter to the Doctor, who in turn is equipped with those useful volumes *Everest in Easy Stages* (written in Tibetan) and *Teach Yourself Tibetan* (whose opening line is suspiciously close to 'Don't Panic', the jacket-blurb of another fictional book in Douglas Adams' library). Most flamboyant of all is *Shoda*, in which Gallifreyan nursery books rub shoulders with Saul Bellow, Emily Brontë, HG Wells, *Alternative Betadex* and, in another self-reflexive nod, every author's friend *Rage's Theosurus*. Tom Baker even reads a passage of his beloved Dickens. More important, of course, is the book they're all looking for, *The Worshipful and Ancient Law of Gallifrey*, which has the power to alter time and creation as its pages are turned. For the Williams era to culminate in a story full of books that pivots around a book that is power is entirely in keeping with what's gone before. *Shoda* is a footnote to what all these stories are saying – that books offer a kind of multi-consciousness and a mastery over knowledge that is, in the words of the following year's *State of Decay*, 'the most powerful weapon of all'.

During the closing years of Tom Baker's tenure, Doctor Who embraces and hones the approach of taking an outrageously vivid idea, and framing it within an explicable science-fiction context. A hollow planet that materialises around others to suck them dry; a four-dimensional collision between a pair of spacecraft existing hyperspace at identical coordinates; a planet of space vampires preparing to swarm; a centuries-long space war in which not a single shot has been fired; an alien who steals the *Mona Lisa* to fund his time experiments; a quest by the forces of good and evil to re-balance the cosmos. Such extravagant notions become the framework on which late 1970s Doctor Who hangs an ever-increasing intricacy of character, incident and philosophy, while simultaneously never losing sight of the fact that its prime function is to be soundly entertaining. This, it seems, is crucial: however baroque and eccentric the



Kg's logic wins out in a game of chess, but the Fourth Doctor tends to win the bigger games...

The problem with this argument is that one person's notion of 'silliness' can be very different from another's – and it certainly appears that Douglas Adams' understanding of the term was wildly at variance with Christopher Bidmead's. Going by the evidence on screen, and by the debate between the two production teams which forms the most interesting section of 1983's scholarly tome *Doctor Who: The Unfolding Text*, the guiding principle behind Season Eighteen is that 'silliness' resides in the tendency to make jokes, to snigger at pomposity and delusion, and in general not to take things seriously. Illuminatingly, the Graham Williams seasons systematically propose that the exact opposite is closer to the truth. The keynote of Tom Baker's portrayal in the latter half of his tenure is that the Doctor represents spontaneity, irrationality, imagination and improvisation in contrast to the villains, whose grandiose schemes and humourless self-images mark them out as people who have lost their sense of proportion, and with it their sense of

original; 'We call it The Pit' / 'Ah, you have such a way with words', while the Doctor defuses Adrastra's overloaded pleasantry ('I couldn't see a man of your obvious talents in a subordinate position' by pretending to mistake it for an insult. At the same time the wastefulness of an unexplored imagination is disclosed, and the Doctor's spontaneity celebrated, by his observation that he was able to disprove Engineer Doran's findings because 'I did have a couple of gadgets which he probably didn't, like a teaspoon and an open mind.' Far from being merely silly, quips like this are pivotal to Tom Baker's interpretation of the Doctor, and are surely a fundamental ingredient of the show's success at the time. They are, in fact, the logical follow-through, and the dramatic vindication, of his quotable observation way back in *Robot* that 'There's no point in being grown up if you can't be childish sometimes.'

From his ridiculously impractical scarf to his ever-changing lapel accessories (flying ducks amid the reed-beds of Delta Three, an oil-palette for the Louvre), the Fourth Doctor is a walking embodiment of this credo. His celebrated bag of jelly babies is more than just a comic prop: time and again it represents the spirit of unpredictable inventiveness by which he lives his life. That same scene in *Robot* marks the point at which the jelly babies acquire their symbolic connotation: the moment that Sarah accepts a jelly baby from the eagerly proffered bag is, as the performances make clear, the moment she consents to rejoin the Doctor on his travels. When, in the dying seconds of the following story, the Doctor throws a bag of jelly babies to Vira, it's almost as if she's been awarded a prize for rediscovering the meaning of humanity. This sort of thing continues throughout the Hinchcliffe and Williams periods, celebrating the fact that the Doctor triumphs by acting irrationally, by challenging conventionality and logic. He loses to Kg at chess, but he beats Romana at 'scissors, paper, stone' by stepping outside the rules and dropping a jelly baby into her hand: 'Doctor catches robot!'

It's entirely in keeping with this air of purposeful, playful maturity that the Graham Williams seasons revel in pushing to the limit the unwritten contract that exists between viewers and programme-makers. These seasons are full of little stylistic flourishes

which unusually propel *Doctor Who* beyond its traditional emphasis on presenting unmediated 'reality' on screen – think, for example, of Scaroth's never-quite-explained 'dream' in *City of Death*, or the strikingly odd use of cross-fades to convey the third cliffhanger of *The Creature from the Pit*, or the bravura direction accompanying the Graff's death in *The Ribos Operation*: as the deranged warlord gathers his imaginary troops around him, we actually hear the tumult of battle that is ringing, Caligula-like, in his head. This isn't just a directorial gimmick; it's an experiment in how far the show can overstep the purely representational and approach the realms of

traditional storytelling mechanisms, the Doctor even drawing our attention to the weary rhetorical trick of something going wrong every time he says 'What could possibly go wrong?' Once again, background details that could be dismissed as production shortcomings are deliberately deployed for accountable plot reasons: it's significant that the Co-Pilot fluffs the pronunciation of 'Hymetusite', and that the corridors of the Power Complex consist of the same collection of flats rearranged into ever-changing twists and turns – Doctor Who corridors always do this, but in *The Horns of Nimon* they do it before our eyes as part of the plotting.

Even more audaciously, *Nightmare of Eden* is a story that pivots on the concept of a machine that makes alien planets appear at the touch of a CSO button, and then allows the Doctor to jump in and out of the different settings. The same story rubs the viewer's face in the show's economical budget by presenting a chase through a series of identical sets featuring identically costumed extras – again, all for good dramatic reasons within the script – and then pushes the joke to extremes via a montage of the Doctor repeatedly running down the same set of steps, in cut after rapid cut. Later there's a

'undermines' the Daleks, but that it questions the extent of our willing complicity as participants in the fiction, because to anyone young enough not to have spotted the absurdity before, it's merely a valid, plot-driven way for the Doctor to escape. And for another thing, Doctor Who had begun mocking the Daleks' inability to climb stairs as early as *The Chase* back in 1965, long before lazy stand-up comedians started adopting it as the epitome of hilarity. The line in *Destiny of the Daleks* is simply a case of the show confronting its own realities head-on: far better that the Doctor should point it out than that he and the other characters should pretend, Foamasi-style, that everything is utterly plausible, while at home the viewers are losing patience and starting to crack their own jokes about staircases. And most importantly, the Daleks' pre-eminent wickedness isn't even denied: they are seldom more ruthless than in *Destiny*, in which they systematically execute hostages, work slaves to death, torture Romana, and massacre the rebels outside the Movellan ship. The fact that the Doctor's reaction to all this includes a healthy dose of mockery reassures us that he is the moral and intellectual opposite of the Daleks, thus forming a crucial part of the story's eloquent plea for spontaneity and unexpectedness: 'Make mistakes and confuse the enemy,' he concludes.

What Graham Williams' Doctor Who understands very well – better, in fact, than many other periods of the show – is that an outward demonstration of



Above: Facetiousness is the best defence against the homicidal Captain in *The Pirate Planet*. Right: Tom Baker grabs forth winks. Far right: In the thick of things again in *The Stones of Blood*.



shot of Captain Rigg, under the influence of Vraxoin, pointing at a television screen and laughing uncontrollably at the less than terrifying Mandrels savaging the ship's passengers. The result is an elegant piece of doublethink: on a 'fictional' level, and in the mind of any child young enough to find the Mandrels frightening, the spectacle of Rigg laughing at the massacre is horrific; but for anyone too old to react to the monsters with anything but derision, it's a little wink to reassure us that the programme knows what it's doing: here's a man watching *Nightmare of Eden* and laughing at the crap monsters. All of this is surely more sophisticated and less 'silly' than, for example, the revelation of the Foamasi in *The Leisure Hour*, which doggedly requires viewers of whatever age to retain a straight face at the spectacle of an equally ridiculous zip-up monster.

the poetic. Such moments continue to crop up in Season Eighteen, most obviously in the slow-motion emergence of the Marshmen in *Full Circle*, the time-shifts of *Warriors' Gate* and the atmospheric dissolve from Aukon to a bat in *Stote of Decay*, but increasingly the emphasis is simply on creating an effect rather than actively bending the rules as Seasons Sixteen and Seventeen do. We all know that none of this is real, the Williams era seems to be saying, so come on, let's explore the unreality. But crucially, the game is always played from within the necessary dramatic structure; nothing is spoiled for the children who are the most cherished part of the audience, and the show even uses its newfound archness to advance the storytelling. The Doctor's first reaction on meeting Romana in *The Ribos Operation* is to echo the thoughts of millions of viewers, turning to K9 and whispering 'That's the new assistant!' He's already complained to the White Guardian about the traditional dramatic functions of the companion ('In my experience assistants mean trouble – I have to protect them and show them and teach them ...'), and later in the same episode he provides Romana with a set of knowingly self-conscious ground-rules which, true to form, he immediately goes on to transgress.

Similarly, *The Power of Kroll* makes prolonged mischief with Doctor Who's conventions when, in customary fashion, the first episode ends with Romana being menaced by a man in an unconvincing monster suit – who turns out in the following episode's resolution to be, for significant plot reasons, really a man in an unconvincing monster suit; it's the Swampie priest dressing up as Kroll for theatrical and political effect. 'Well, he probably looked more convincing from the front,' concedes the Doctor as he pulls the latex head off to reveal the actor beneath.

In the same way, *The Horns of Nimon* enjoys some sport with the clichés inherent in the show's



Perhaps the most notorious instance of this sort of thing, which to some fans remains an indictment of the Williams/Adams approach, is the Doctor's jibe to his deadliest enemies in *Destiny of the Daleks*: 'If you're supposed to be the superior race of the universe, why don't you try climbing after us?' Some regard this as an unforgivable undermining of the Daleks, an unwelcome puncturing of the illusion. This, surely, is pure self-deception. For one thing, anyone old enough to react in this way is, by definition, old enough to be aware that the Daleks aren't real; so what they're really objecting to isn't that the scene

humourless solemnity is not necessarily the best way to be dramatically effective, just as a black suit and a pointed beard aren't necessarily the most potent indicators of evil. Season Eighteen, with its concertedly straight face and an attitude to the previous regime that sometimes seems reminiscent of Graham Chapman's Monty Python General ('Right, that's enough of that – it started out as a nice idea about a time-travelling alien in a police box, but now it's just got silly!'), struggles to come up with villains anywhere near as threatening or as memorable as Count Grendel, Lady Adrastra, the Pirate Captain or Scaroth. For an object

demonstration of this difference in approaches, one need look no further than the style in which the Black and White Guardians are represented in the Key to Time season by comparison with their later appearances in the Davison era. The Black Guardian seen in *The Armageddon Factor* is a world away from the cackling feathered fiend of *Maudryu Undead*; here he's a subtle, wily creature whose final deception very nearly fools the Doctor. Even starker is the difference between the original White Guardian and the cuddly, genial dotard later seen in *Enlightenment*. Sipping a drink beneath a tree in a fantasy garden, The Ribos Operator's White Guardian looks like the Man from Del Monte in his afternoon off, and just like the Man from Del Monte, he's no pushover: there's a startling degree of menace inherent in his lines, and the threat of eternal oblivion facing an uncooperative Doctor is left hanging in the air. The unobtrusiveness of their authority – the fact that they are sparingly used and sufficiently confident of their powers not to have to

of *Lagopolis* in *The Unfolding Tote* demonstrates, is embarrassingly inadequate. Neither Adams nor Williams wanted Season Seventeen to be like Season Eighteen. They were making a different sort of show altogether, and it was a show in which they believed wholeheartedly. Seasons Sixteen and Seventeen offer a kind of Doctor Who that appeals to viewers sophisticated enough to participate in the creative process themselves. Children, who are generally more open-minded and faster on the uptake than adults, do this sort of thing instinctively, which is one reason why much of the most celebrated and successful children's literature includes an interactive element that depends on the reader becoming complicit in the creation of the fictional world and the destinies of its characters (as in 'Clap your hands if you believe in fairies', or 'He's behind you!'). This is by no means an exclusively infantile conceit – as any play by Shakespeare or Brecht will readily demonstrate – it's just one that appeals to the free

in *Destiny of the Daleks*, 'It's what's inside that counts'. It can't be a coincidence that the vast increase in special effects proficiency over the last couple of decades has often seemed index-linked to a decline in the intelligence of the scripts; no longer forced by budgetary shortcomings to appeal to the viewers' imaginations, programme-makers have experienced a decreasing need to bother using their own.

Which brings us back to the question of 'real science' versus 'gobbledygook'. Douglas Adams was happy to subordinate the dry scientific theorising in order to tell a good story, and he was aware of the value of devising technical jargon which, however jolly, makes narrative sense to the layman – hence the introduction of gizmos like the 'chronostar', the 'randomiser' and the 'conceptual grometer', whose names tell us what they do, opening up avenues of understanding unhelpfully blocked by the likes of Bidmead's 'time cone inverters' and 'temporal inversion isometry'. Moreover, despite what Bidmead

THE ADAMS/ WILLIAMS ERA OFFERS SHOWS THAT APPEAL TO THE CREATIVENESS OF THE VIEWING PUBLIC...



dress up in silly costumes and go 'Nyah-hah-hah' – invests these Guardians with an impact considerably greater than their later manifestations. The fact that they are played by the same actors in both seasons demonstrates just how decisive is the governance of directors, script editors, designers and producers in determining the nature of the finished programme.

At the beginning of 1980 the back covers of the Target novelisations carried a review quotation commending the way in which Terrance Dicks had 'definitely recaptured the programme's popular blend of hectic menace and humorous self-mockery' – and if a critic from *British Book News* was able to recognise that 'humorous self-mockery' was part of the 'popular blend', it seems even more of a pity that the incoming production team apparently didn't. It is, then, regrettable to hear Christopher Bidmead on *The Leisure Hive*'s DVD commentary tutting every time Tom Baker smuggles an entertaining gag onto the screen, and dismissing as 'magic', 'gobbledygook' and 'very very silly' the kind of Doctor Who envisaged by his predecessor Douglas Adams. In 1980 it was apparently the view of the incoming production team – and it's a view which became, and largely remains, part of the accepted wisdom of fan lore – that the Williams/Adams period of Doctor Who was somehow shoddy and lazy, characterised in Nathan-Turner's words by 'a general feeling that "it'll do because it's Doctor Who"', and that it would have looked, sounded and behaved more like Season Eighteen if only the production team had been up to the job. This view, as Douglas Adams's eloquent and entertaining critique

obedience to arbitrary notions of 'realism'.

mention of 'realism' requires us to address another of fandom's cherished beliefs, namely that the Williams seasons mark some sort of low in the area of 'production values'. This is something that clearly didn't bother the millions who enjoyed Seasons Sixteen and Seventeen, and what seems remarkable is that, despite being made against the backdrop of spiralling inflation and industrial action that beset British television production in the late 1970s, *Doctor Who* continued to deliver the goods at all. Inevitably there were good days (the take-off and explosion of the Jagaroth ship was unquestionably the best piece of visual effects work ever seen on *Doctor Who* up to that time, and no model shot in Season Eighteen comes close to matching it) and bad days – nobody would uphold the priapic Tythonian or the mimsy Mandrelis as shining examples of *Doctor Who* at its best. But then, the same could be said of the Skarasen, the giant rat, the Foamasi, the Mara, the Myrka or the Garm. And if Season Seventeen is supposed to be a haven of silly acting, then all I can say is God help Rovik, Adric and Zastor. One can't help suspecting that the real reason the Williams era has been singled out for ridicule in these areas is that fans already harbour a distaste for the scripts and the style. Personally, I can see with many wobbly walls, absurd monsters, toe-curling effects and questionable performances in every other era of *Doctor Who*. It's nice to get these things right, but, as the Doctor says



Left: 'Arrow A points to the front...' The Doctor attempts to repair K9 while the newly-regenerated Romana looks to him for fashion tips in *Destiny of the Daleks*. Above: Two Time Lords take Paris by storm...

imagination rather than to television's usual tendency toward a dull, unthinking

would later imply, Douglas Adams' science is theoretically sound; his friend the eminent evolutionary biologist Richard Dawkins would later comment on 'how deeply real he was in science', and remark that 'his sophisticated humour was founded in a deep, amalgamated knowledge of literature and science... Douglas thought like a scientist but was much funnier. It is fair to say that he was a hero to scientists.' Compare this with *New Scientist*'s reaction to Season Eighteen: 'The action was pedestrian, the story almost incomprehensibly complex, and the jargon too mundane' was the journal's terse evaluation of *Lagopolis*.

If you've got the basic grasp, just the sort of fundamental principles of physics, then all it really needs is a logical imagination, just to extrapolate from those,' Douglas Adams once suggested. Accordingly, the ideas in Season Seventeen are exciting, outrageous, and mind-expanding. *Destiny of the Daleks* neatly encapsulates the principles of the then-fashionable game theory, demonstrating how choices based on chance can defeat choices based on logic. The Horns of Nimon puts a spin on contemporary research proposing the potential to create faster-than-light travel by passing through interconnected black holes. But more important than the authenticity is the use to which it is put: Adams had a knack for mapping scientific precepts onto vivid, captivating story ideas. Nobody but a quantum physicist is likely to have more than the most tenuous grasp on whether the hyperspace war-smash is actually a load of old cobblers, or whether wrapping a neutron star in aluminium foil would seriously do the trick, or whether the Doctor could really wander around Palaeozoic Earth without suffering various life-threatening inconveniences.

But then, he couldn't really travel to sixteenth-century Florence in a phone booth either, and that's a leap of faith we make every week. Surely what's important is that dramatically, imaginatively, evocatively, as an arrangement of words and pictures, it works beautifully. A child of six can follow the concepts of *Nightmare of Eden* or *City of Death* as well as any adult, but what is there for that child in the self-regarding technobabble of *Warriors' Gate* or *Logopolis*?

This may go some way towards explaining why Seasons Sixteen and Seventeen – small on 'realism', big on captivatingly poetic ideas – were so popular with children as well as with adults, whereas Season Eighteen – ostensibly glossier and more respectable, solemn and scientific, its 'technocothea' of ideas revolving around tachyons, bubble memory, block transfer computations and charged vacuum emboldenments – was a big family turn-off. The anti-Williams brigade likes to attribute Season Seventeen's success entirely to the timely ITV strike that gave its first two stories a spectacular hike in viewing figures, but simultaneously putting the ratings disaster of Season Eighteen down to a combination of changing viewing habits and the aggressive scheduling of the glossy, Americanised pop *Buck Rogers* by ITV. Clearly this argument won't

that fandom doggedly adheres to the fantasy that John Nathan-Turner and Christopher Bidmead rode in and rescued Doctor Who from the brink of disaster. The idea that a big red line can be drawn through Doctor Who between *The Horns of Nimon* and *The Leisure Hive* simply doesn't withstand scrutiny. Certainly the differences between those stories are considerable, but in the main they are cosmetic differences of music, graphics, design and camerawork. Notwithstanding a muting of humour and an injection of Bidmeadian jargon, at script level *The Leisure Hive* is still very recognisably a product of the previous regime, revisiting plenty of themes evident in David Fisher's earlier stories: there are the flawed time-bubble experiments straight out of *City of Death*, a plot hinging on the problem of inter-species communication as in *The Creature from the Pit* (and thereby a virtually identical Part Three cliffhanger), and even a splash of space-age courtroom drama as previously seen in *The Stones of Blood*. It's to be noted that *Meglos* and *State of Decay*, the next two stories into production, are similarly redolent of the Graham Williams period (one of them, famously, is a reworked leftover from Season Fifteen), and both

working relationship with Graham Williams had been nothing if not stormy, but it is equally apparent that it was a relationship founded on a certain intellectual and artistic congeniality – regardless of their disagreements, both men were, to all intents and purposes, striving after the same kind of television show, and so too were the other guiding forces at Doctor Who's coalface, notably Douglas Adams and Lalla Ward. In 1980 John Nathan-Turner and his team brought not only a commendable new degree of control to the studio floor, curbing Baker's improvisational excesses, but also a new austerity of purpose to the show's creative principles. Nathan-Turner and Bidmead wanted Doctor Who to be taken seriously, and it was central to their belief that for this to occur, the Doctor himself had to assume a new mantle of ostentatious seriousness. 'You will not see one bag of jelly babies this season,' Nathan-Turner vowed solemnly in *DWM* 51. This, apparently, was a good thing.

JOHN NATHAN-TURNER AND CHRISTOPHER BIDMEAD WANTED THE SHOW TAKEN SERIOUSLY...



Above: A communication problem for the Doctor in *The Creature from the Pit*. Right: Drug-smuggling and Muppet-monsters combine in *The Nightmare of Eden*.

do; once the 1979 ITV strike ended (a few days before *The Creature from the Pit* began transmission) Season Seventeen continued to attract almost twice the number of viewers who would tune in for its successor, and in any case, the Hinchcliffe era had comfortably rounced the glossy, Americanised pop of *Space: 1999* a few years earlier. Of course, ratings can be wildly unreliable and inconsistent – they are swollen and shrunk not only by strikes and schedules but also by such variables as weather, holidays, publicity, and indeed changes in the methodology by which ratings themselves are calculated – but, whichever way you cut it, Season Eighteen must surely carry a portion of responsibility for one of the steepest declines in viewing figures in Doctor Who's history. And if we're honest with ourselves, the reasons aren't exactly a mystery: the qualities that attentive fans find in esoteric stories like *The Leisure Hive* and *Warriors' Gate* are not exactly congruent with the kind of show that the great British public wanted to see served up on a Saturday teatime.

None of this is said to belittle or undervalue Season Eighteen, which is certainly one of the most interesting, daring and unusual sequences of Doctor Who stories ever attempted; but it does seem a pity

come across as more traditional stories than the remainder of the season. Both revolve around big, bold central images (the Dodecahedron, the Doctor transforming into a cactus, the vampires, the tower), which appeal to the imagination in a way that some of Bidmead's more muted, narratively and visually obscure stories struggle to achieve.

So Season Eighteen's supposedly radical regeneration doesn't actually happen overnight: beneath the flashy new graphics and the radiophonic music, the major sea-change doesn't really come until the departure of Romana and K9. Not until *The Keeper of Traken* do we begin to see the recognisable components of what we would come to know as the 'TNT era' falling into place, as Doctor Who embraces its new identity as a space-age soap opera, characterised as in the Hartnell years by young companions, dovetailing stories, and an increased preoccupation with the domesticity of the TARDIS.

Of course, the most significant and substantial change wrought by the new production team, and one that is certainly felt as early as *The Leisure Hive*, is the change in the Fourth Doctor himself – which, at this stage in his tenure, is inseparable from the change in Tom Baker. It is well documented that the actor's

Watching Tom Baker in Season Eighteen is a poignant business: sometimes uplifting, sometimes heart-rendingly sad. It's never less than a fine piece of acting, but there are only occasional flashes of the previous year's spirit of freewheeling celebration, replaced in the main by a taciturn, shadowy, lurking presence that sometimes recalls the alien broodiness of the Fourth Doctor's early years, but more often looks simply like a dispirited actor sulking because his latest suggestion has been overruled. We now know, which we didn't at the time, that Tom was seriously unwell during much of the season, and this goes a long way towards explaining why he ages so alarmingly – it's remarkable to think that the gaunt, morose figure of *The Keeper of Traken* is only a year older than the irrepressible whirlwind at the centre of *The Horns of Nimon* – so the subdued tenor of his performance can't be laid entirely at the door of the new regime's inflexibility. But this, surely, is the overwhelming reason for the change in Tom, and indeed the reason for his departure at the end of the season. 'He marked the end of me,' Baker recently said of the new producer's arrival. 'He was the new man, and I was the old man going out.'

Undoubtedly Tom Baker's influence over Doctor Who had become perilously overwhelming by the time of Season Seventeen – the actor has confessed that 'My vanity and my self-confidence was absolutely overweening' – but all the same, those of us who admire the 'popular blend of hectic menace and humorous self-mockery' find it difficult to spot more than one occasion in Season Seventeen when Tom Baker genuinely went too far. The infamous 'my arms, my legs, my everything' sequence in *Nightmare of Eden* doesn't fall into the same category as the 'gags' cited earlier because, unlike them, it intrudes badly upon the dramatic validity of the storytelling. If Graham Williams had been unwilling or unable to cut all of Tom Baker's eccentric ideas, then by contrast, and for whatever reason, his successor somehow knocked the fight out of him. Baker had played the Doctor according to his own temperament before Season Eighteen, most famously during the month-long bad mood which by all accounts accompanied *Horror of*

There's nothing particularly revolutionary about this idea in Doctor Who terms, but during the Williams era it is foregrounded as never before; in story after story, the stifling mechanisms of logic and techno-speak and computerisation become the Doctor's enemies. The Megara, the inflexible justice-machines in *The Stones of Blood*, repeatedly bark 'Irrelevant!', 'Unnecessary!', 'Immaterial!' 'Irrational!' at the Doctor, and of course they're right; but that is precisely the Doctor's point, and it is why he eventually confounds them. Like the opposing battle-computers in *Destiny of the Daleks*, the Megara may very well be 'programmed against the possibility of error', but their downfall is that they have no imagination – and imagination is what triumphs in the Fourth Doctor's universe. Numbers are the enemy: the exponentially multiplying Nimons, the quantum calculations powering Zanak's Time Dams, Mentalis mindlessly 'clicking towards oblivion'. The introduction of the Randomiser at the end of the Key

to Time season is more than just a convenient technical justification for the ongoing unpredictability of the TARDIS' travels: it's an affirmation of the

to be discrete fields of endeavour, declaring in DWM 257 that he had 'studied science at school and got diverted into the arts world', and that at the time he took up the post of script editor, 'I was getting a bit fed up with arty people and wanted the discipline of science back.' These statements reveal a mentality entirely different from the 'deep, amalgamated knowledge of literature and science' that Richard Dawkins so admired in Bidmead's predecessor. Much of Season Eighteen unquestioningly genuflects before science, but more damagingly seems to divorce it from the rest of human experience, putting a fence around it and placing it in opposition to everything else. Technology is good, we are told by the Savants and the Argolins and the Trakens and the Logopolitans, and everything else is primitive and entropic and superstitious and retrogressive. In the previous era the non-conformist, back-to-nature Outlers would be the heroes of *Full Circle*, not its delinquent drop-outs. But the final irony is that the Fourth Doctor's era ends with a story that fetishises pure mathematics to an unprecedented degree. *Logopolis* is a strange, evocative and beautiful tale, but the tone and intent seem out of kilter with the Fourth Doctor, denying this most poetic of heroes the chance to end his days poetically. Having faced down Davros, Sutekh, the Nucleus of the Swarm, Cessair of



The freewheeling, maverick hero of *The Horns of Nimon* (above), is transformed into an ageing, brooding presence by the time of *State of Decay* (right). So what caused such a startling change in just 12 months...?

Feng Rock, but now the syndrome was back with a vengeance. The celebrated themes of entropy, change and decay that run through Season Eighteen complement the fact that really defines the mood of the season: Tom Baker's long, slow comedown from the euphoric highs of the previous year.

But the change in Baker's outlook, and therefore in the Fourth Doctor, is not just the story of an actor no longer allowed to improvise. Equally significant is the seismic change in ideology brought to Doctor Who by Christopher Bidmead. Prior to Season Eighteen, the Fourth Doctor's universe had been one increasingly informed and enlightened by poetry, music, history, philosophy and art: it's a measure of the direction in which the scripts had gravitated that Leonardo da Vinci's significance in *The Masque of Mandragora* is that he's a scientist, while in *City of Death* the future of mankind depends on the fact that he's an artist. This is not to say that the show was now devaluing the importance of the sciences – how could a programme like Doctor Who possibly do so? – but during the Williams era in particular, science is a means to an end, not the driving force behind the storytelling. The misuse and abuse of science is often, as it always had been in Doctor Who, the pretext for a story, but far from being the show's *raison d'être*, science, like mathematics, is something that the Fourth Doctor traditionally holds at arm's length. Art, and literature, and people, and friendship, are far more important to him, and he is suspicious of any system which seeks to use scientific or logical absolutism as a basis for living life.

Doctor's philosophical wish to enjoy a random lifestyle, free from absolutes.

Of a piece with this is Kg's ubiquitous habit of quoting statistics and impossibly high odds that are promptly debunked by the Doctor ('74,384,338? That's extraordinary – that's my lucky number!'). The Doctor's ongoing quest to 'humanise' Kg is a pleasingly compact emblem of his struggle against the mindless acceptance of empirical certainties: he tries to demonstrate how to turn data into tactics by teaching Kg how to play chess (and how to cheat at it), and he attempts without success to introduce Kg to the nuances of wordplay ('Explain use of paddle in gum tree'). The fact that these attempts are inevitably frustrated is part of the point. Kg is right, but the Doctor is right too. Science is neither a good thing nor a bad thing; it's just there, and what really matters is the use to which it is put. In the hands of the Nimons, or Scaroth, or Tryst, or Skagra, science is a force for evil; but in the right hands it is one of the most beautiful disciplines of all, capable of advancing understanding and philosophy and beauty and pleasure ('So Newton invented punting!') / 'Oh yes, there was no limit to Isaac's genius'. Note that the list of Cambridge alumni reeled off by the Doctor in *Shada* juxtaposes scientists like Newton and Rutherford with poets like Wordsworth and Marvell.

It is, then, an ironic twist that Christopher Bidmead's vision of Doctor Who seems to slice through these priorities, leaving the Fourth Doctor gasping like a fish out of water. Unlike Douglas Adams, Bidmead evidently imagined science and art



Diplos, the Black Guardian and the last of the Jagroth, the Fourth Doctor ends his days measuring the TARDIS, and is finally crushed by numbers and defeated by the computations of the Master, now revealed to be 'a brilliant mathematician'.

Perhaps this is why the Doctor seems so subdued in Season Eighteen – he's lost in a strange new universe long before the TARDIS plods through that charged vacuum embolism. Still, on his good days he displays plenty of the creative ingenuity of old, subverting Meglos's Chronic Hysterisis with a bungled run-through of his own, and deducing the nature of the Three Who Rule with the help of the Brothers Grimm (one can't help noticing that *State of Decay*, whose director rejected Bidmead's 'completely new, high-tech' rewrite at the eleventh hour, is arguably the most successful script of the season). Despite the solemn tone, despite the lack of any discernible spark between the Fourth Doctor and his new companions, despite the general ponderousness of the end-of-term atmosphere, and presumably despite what Christopher Bidmead would have wanted, there's a good deal of the right sort of 'magic' in Season Eighteen. And notwithstanding the production team's impositions, Tom Baker does manage to pop one of the show's funniest ever sight-gags into *Warrior's* Gate: the camera cuts back to the Doctor, last seen having his battaxe cut in two by a marauding Gundan, now struggling with a whole armful of broken axe-shafts. Ah, that popular blend of hectic menace and humorous self-mockery: it never quite went away after all. Thank goodness. ☘



I'll Put You Together Again

In 1978, after 15 years of aimless meandering through time and space, the Doctor was suddenly given a purpose – to reassemble the scattered fragments of the all-powerful Key to Time. **Andrew Pixley** primes his tracer, unfurls his umbrella theme, and sets off on a magical quest with two Time Lords in tow ...

In early 1978, Doctor Who remained a popular element of BBC's Saturday night line up, with Tom Baker having achieved nationwide stardom in the space of four years. The actor cared passionately about the series – which he saw as primarily aimed at children – and was continually thinking of new, interesting and fun ideas to keep it fresh.

Attempting to keep control of the effervescent actor was producer Graham Williams, who had taken over from Philip Hinchcliffe in late 1976. By now, Williams had implemented the notion of a connected sequence of adventures for the Doctor: a quest for the Key to Time. Williams also resisted plans by BBC scheduling to move the forthcoming season from Saturday nights to a possible Thursday evening slot; the producer saw Doctor Who as a key element of the weekend schedules, alongside the BBC's Sunday classic serial.

A meeting had been held in London in late 1977 for the writers, including Robert Holmes, Douglas Adams, David Fisher and Ted Lewis, with Bob Baker and Dave Martin also kept informed despite being unable to attend. By Monday 13 March 1978, Williams and script editor Anthony Read had most of the stories for the season lined up, with the scripts for the conclusion, *Armageddon*, starting to arrive from Baker and Martin. While Williams was on leave, Read fought to retain the humorous serial *The Pirate Planet* in the face of criticism from Head of Drama Graeme McDonald.

In contrast to Hinchcliffe's tenure, as he began his fifth season Tom Baker found himself less involved in discussions regarding the new stories and the series' direction. His visits to the production office were less frequent, and his working partnership with Williams was not as close as with Hinchcliffe. Since the Doctor could not develop as a character, Baker was determined to carry on introducing amusing ideas, although such notions were not always welcomed by the production team. While Baker himself disliked the Doctor's robot dog companion K9, he would never say so in public as he realised it was popular with children – in the same way that he would eat the jelly babies offered by young fans at signings although he had no love for this confectionery. Baker was becoming increasingly involved with charities connected with children and made a lot of promotional appearances. On a visit to Belfast he was escorted by the British Army, but made sure to visit both Protestant and Catholic schools. On another occasion, a student who came to interview him insisted on making love to him while she was clad in his Doctor Who costume!

Back from a brief honeymoon in Tenerife, Mary Tamm had her first costume fitting as Romana, the new Time Lady companion for the Doctor, on Sunday 19 March, the same day that the "Save Our Leela" campaign was continued in the newspapers in the wake of Louise Jameson's departure. Before rehearsals got underway again on Robert Holmes' debut serial for the season, now entitled *The Ribos Operation* (formerly *The Galactic Companion*), Baker signed Target novelisations in Stirling and Glasgow on Saturday 25 March and in Derby on Tuesday 28 March.

At this time, Baker was still hopeful of raising finance and settling license issues on the movie script Doctor Who Meets Scratchman, which he had written with fellow actor Ian Marter and hoped to have directed by James Hill. However in late March, Baker's agents, London Management, were still debating clauses in the BBC's contract. In the meantime, on Wednesday 29 March a Doctor Who film entitled *Oceans* in the Sky began shooting; this was the work of a group of

fans associated with the Doctor Who Appreciation Society. The expanding Society dominated the fan arena – especially following the demise of the fanzine *Doctor Who Digest* after nine issues – and was now planning Panopticon '78, a two-day event to follow up their first one-day convention during 1977. Former Doctor Patrick Troughton was approached but declined to attend, saying "I don't feel that I can take part ... I have always believed that after an actor has finished his performance, he ... returns to an ordinary anonymous life ... I'm sorry to disappoint you."

As rehearsals began on Thursday 30 March, Tamm struck up a good working relationship with a very welcoming Baker; she developed an immense respect for him, realising that the show revolved around him. Baker was still delighted to be working with John Leeson, who provided the voice of K9, and by now Leeson was attending all the rehearsals – which he was not obliged to do – and scampering around on the floor to make the relationship between the Doctor and his dog seem more authentic. While Baker still detested "the tin dog" – the radio-controlled K9 prop, which was not used in rehearsals – he enjoyed Leeson's performance hugely and suggested that the pair could take over the BBC's Open University programmes. Tending only to read his sections

DIRECTORS RESPONDED DIFFERENTLY TO BAKER – SOME ADOPTED HIS SUGGESTIONS, OTHERS TOLD THE ACTOR TO SHUT UP...



Tamm's A Big Time Lady: the queen assistant Romana is unveiled to the press

of the script, Baker was increasingly sensitive to dialogue. Directors reacted differently to him depending on his mood; some would adopt his improvisations, others would tell him to shut up.

With barely any movement on the London Management movie contract for more than two years, BBC Enterprises informed the company that they had a deadline of 28 days to accept the proffered licence with an expiry date of Tuesday 25 April. In the meantime, on Monday 3 April the BBC received another call concerning a potential Doctor Who feature film, this time from agent Jill Foster whose client, comedy writer Douglas Adams – the author of *The Pirate Planet* for the current season – had reworked an earlier submission called Doctor Who and the Krikkitmen as a movie outline.

Production got underway with recording of *The Ribos Operation* on Sunday 9 April. Since work on *The Invasion of Time* had concluded in December, a number of changes had been made to K9; its radio control frequency had been altered to make it less susceptible to camera interference, and with its quieter motor it could now debut as K9 Mark II. As the quest for the Key to Time began at Television Centre, on Friday 14 April, the Evening News carried the story "Watch out Doctor, here's a new rival" in which Stuart Payne covered the production of *Oceans*

in the Sky which starred Leo Adams as the Doctor and Diane Woodley as his assistant Gina. On Thursday 20 April, Target Books issued Doctor Who Discovers *Strange and Mysterious Creatures*, the final of their educational Doctor Who Discovers series which was now cancelled through poor sales; Doctor Who Discovers *Plants* had been scheduled for publication on Thursday 29 June while Doctor Who Discovers *Inventors* and Doctor Who Discovers *Miners* were also abandoned.

Over the weekend of Saturday 23 April, Baker was severely bitten by a dog. With the wound covered in make-up, Baker sported a plaster on his upper lip when posing with Tamm for her publicity press launch photographs in studio



Leela (Katy Manning) and Mary Tamm set off on a 200-mile hunt for the Turaan. Doctor Who's sixteenth season gets underway. Above: Leela poses with Mary Tamm. Below: Mary Tamm as Mary Tamm. The Turaan is featured in a 1968 production of Doctor Who.

on Tuesday 25 April. Various daily papers printed shots of Tamm in costume, and on Friday 28 the Daily Mirror carried Tony Pratt's interview with the actress on the perils of being a companion.

The first script casualty for the season was the fourth serial, *Shird of Zarak* by Ted Lewis. Lewis delivered the first two episodes on Friday 28 April, but by now his private life was in turmoil and he was suffering health problems. He was inebriated at a meeting with Williams and Read, and a look at his two scripts revealed that they were unsuitable for production, although a third and final script later arrived on Friday 12 May.

As location filming on *The Pirate Planet* began in Wales, on Monday 1 May, Syd Little appeared as a bug-eyed Doctor in a sketch on BBC's *Little and Large* (recorded on Wednesday 26 April), while on Wednesday 3 May, Leeson recorded a commentary for *Happy Catastrophes*, an edition of *Horizon* broadcast on Friday 28 July. Only originally booked for two serials, Tamm was contracted to play Romana for the rest of the season on Thursday 18 May; the production team had originally considered that Romana could regenerate on a regular basis throughout the season. At the end of May, two scripts were commissioned to replace *Shird of Zarak* and fill the fifth slot. Read fell back on two trusted writers whom he knew could deliver. His predecessor, Robert Holmes,

"HOWARD OR SILVA PROVIDED EXPLANATORY NARRATION FOR AMERICAN AUDIENCES - WITHOUT EVER SEEING A SINGLE EPISODE!"

was asked for an adventure featuring the largest monster ever seen in the series, and Holmes' resultant tale of colonial occupation was entitled *Moon of Death*. David Fisher, who had written the third story of the season, *The Stones of Blood* (formerly *The Stones of Time*), was recommissioned for a new serial - a swashbuckling spoof of the classic novel *The Prisoner of Zenda* under the title *Androids of Tara*.

BBC Records and Tapes reissued the theme single of the series in a new picture sleeve and also published an LP and cassette of *Doctor Who Sound Effects*. The Radiophonic Workshop were part of an SF Festival at Windsor Racecourse on Saturday 10 June, along with the DWAS, some Daleks and a fully costumed Tom Baker who relished meeting young fans at the Windsor Arts Council event. That morning, BBC1 had screened the 1965 movie *Dr Who and the Daleks*, and its sequel, *Daleks - Invasion Earth 2150AD* aired in fortnight later.

With scripts for *The Horror of the Swamp* (the new title for *Moon of Death*) quickly delivered, it was decided to defer these to the fifth slot of the season and bring Fisher's scripts, now called *The Androids of Tara*, forward. *The Stones of Blood* began location recording in mid-June, and on Friday 30 June, Leeson was booked to work on the remaining scripts of the season (erroneously documented as *Serials 4D to 4F*). Kg appeared at the BBC Club Festival at Hotsprur Park on Saturday 8 July, and to reintroduce the robot to the BBC's audience (aside from BBC Cymru in Wales),

The Invisible Enemy was selected to be repeated around 7pm on Thursdays from Thursday 13 July; it would be followed by *The Sun Makers*.

In *TV Comic*, the *Doctor Who* strip which had been running for so many years was now looking tired as publishers Polystyle made stringent cutbacks. From Issue 1386 (dated Friday 7 July), there were no new strips drawn by John Canning, but a reprint of a 1968 serial with Baker's features drawn over those of Troughton. The same play continued with a number of Jon Pertwee strips, also in that summer's *TV Comic Holiday Special*. Leela was still the Doctor's companion in *The Dr Who Annual 1979* from World Distributors, although still not bearing much resemblance to Louise Jameson. Paul Mark Tamm of the DWAS was one of the illustrators on *Terry Nation's Dalek Annual 1979* from the same publishers. In July, WH Allen had also planned to launch a new series of illustrated "junior" *Doctor Who* novelisations, starting with *Dicks' The Brain of Morbius*, but this was deferred by a year.

By Friday 14 July, toy manufacturers Denys Fisher were able to show the Doctor Who office a pre-production friction-drive Kg model to complement their existing action figure range. The robot dog was a massive hit with children, and on Thursday 20 July, the *Daily Mail* ran an item entitled 'Doggone it, Doctor!' in which production secretary Ann Rickard discussed the character's massive mailbag.

While location filming for *The Androids of Tara* was undertaken, *The Times Higher Education Supplement* featured the series on Friday 28 July, discussing its growing following and the forthcoming DWAS convention. The Sun seized upon the event, with DWAS Reference Historian Jeremy Bentham appearing as a Super Voc robot in television commercials, culminating

with Joe Steeles' feature 'Who'd Believe It' in the paper on Saturday 12 August. In this, DWAS luminaries were interviewed and Dalek creator Terry Nation indicated that he did not entirely approve of the fans. That weekend, 400 devotees attended *Panopticon '78* at Imperial College in London. Baker, Leeson, Williams and Read were present, and the first episode of the series, *An Unearthly Child*, was screened by special arrangement with the BBC. There was a lot of press coverage for the event; on Monday 14, Paul Donovan's 'The day Dr Who came down to earth' in the *Daily Mail* spoke to guests like Carole Ann Ford and fans who had travelled from America and Australia. In fact, the BBC were planning a major sales drive in Australia who had only just started purchasing episodes from 1975; on Friday 11 August, the *Sydney Mirror* unveiled that the 'BBC Plans Dalek Invasion of Australia' and indeed bags of Doctor Who goodies were given away at the Royal Melbourne Show the following month. Absent from *Panopticon '78* was Mary Tamm who was in Athens, trying to recover money she was owed on a film entitled *The Doubt*.

Target announced a *Dr Who Bonanza Competition* on Thursday 17 August, but on Thursday 24 another publisher - Mirror Books - approached the BBC with the notion of a *Kg Book of Inventions*; Williams commented on Tuesday 29 that he was wary of Kg being used outside the series in such a way, referring to younger viewers' requests to meet the dog on Jim'll Fix It. Also on Tuesday 29, Baker and Tamm spent their lunch break from recording on *The Androids of Tara* at Studio B13 in Broadcasting House being interviewed by Peter Murray for



Baker will remain in London at Berkshire's electricity station in Great Witley, far from the scene of the Captain's death-knelling attack



Baker can (barely) appear wearing Tom Baker (perhaps his last) as the model (I suspect the only one) of the Tamm for CSO with all the (Penta) Power

Radio 2's Open House. Romana was discussed at length, and Baker proudly chatted about how his episodes of *Doctor Who* – despite being a videotaped show – had now been sold into syndication in North America.

This new batch of episodes marketed by Time Life was the second attempt to sell *Doctor Who* into US syndication after a run of Jon Pertwee serials in 1972 had made little impression. This time, the show was repackaged: timing cuts were made to allow for commercials, and also to add teaser sequences to Part One of each serial and at the end of all but the last episode of a story. Furthermore, Time Life had narration recorded by Howard da Silva to open and close each episode. The once blacklisted American character actor taped material for all 98 shows over two days without ever having seen an episode, and Time Life started to sell the reformatted serials into the North American market, aided by a 'How To Build a Dalek by Doctor Who' promotional pamphlet.

In the meantime, Baker and his colleagues still had high hopes for their movie, and on Wednesday 30 August, Williams was asked to provide a copy of the star's work schedule for the coming month so that shooting could be scheduled. During August 1978, Read rejected a storyline called *The Secret of Cassius* submitted by a young writer called Andrew Smith. Not realising quite how young Smith was, not that he was a DWAS member, Read noted that with guidance Smith might well be a promising writer.

Broadcast of the new season was promoted by Liz Hodgkinson's 'Who's the Girls' by in the Radio Times on Thursday 31 August which introduced Romana and interviewed seven previous companions. The new episodes were generally scheduled around 6.20pm, starting with *The Ribos Operation* on Saturday 2 September. At around eight million, ratings were not as strong as previous years. On the day the new season began, Baker was appearing at the Chalfont St Giles show while Tamm made a personal appearance at a London hospital. The fact that Romana stood up to the Doctor delighted Richard Last when he reviewed her debut in the *Daily Telegraph* on Monday 4.

Before the third episode of *The Ribos Operation* was shown, Tamm appeared as the mystery guest on Noel Edmonds' live BBC1 show *Lucky Numbers* on Saturday 16 September. Extensive location filming on *The Power of Kroll* (formerly *The Horror of the Swamp*) began in Suffolk the following Monday. By now, there were even more products available in association with the series. *The Daleks Colouring Book* and *The Daleks Activity Book* were both published by Children's Leisure Products Ltd. Whitman Publishing marketed another four artoys figures under the title *Enemies of Doctor Who*. There was also a Poster Art kit from Thomas Slayter, a Doctor Who Data Printer from Tangent Systems Ltd, baggies from Playtime and Jotastar (who also produced a Doctor Who Trump Cards Game), a pottery TARDIS from Melwood UK and even a radio known as



John Leeson and Tom Baker's back on with the Tamm's sword on set for 'The Romans in Rome'

a 'TARDIS Tuner' from Shortman Trading. A *Doctor Who* Press-Out Book was eventually published by World Distributors, but was delayed while images of Mary Tamm were redrawn by artist Paul Crompton at the BBC's request.

But it was Kg which had captured the public's attention – often to the chagrin of Tom Baker. Denys Fisher's friction drive model appeared, a talking Kg was marketed by Palitoy, but a voice controlled 'Videomaster' Kg proposed by one company did not ultimately appear. Baker made numerous public appearances with the dog, such as when they and the Daleks heralded the launch of a computerised booking system at London's Penta Hotel.

By now, Baker was restless; frustrated with his lack of input into a series of which he was the public's focal point. Appreciating Baker's performance, Williams was happy to leave the star to his own devices, provided that it did not impinge on production. The two men knew each other's strengths, but soon Williams was considering recasting the lead role with a more co-operative actor. As the situation worsened around September, Baker had lunch with Graeme McDonald and BBC Controller Bill Cotton. Recalling this meal some

months later, Baker remembered declaring that "with certain changes I could happily continue with the series. The changes ... centre around the quality of the scripts and the way they [are] to be produced."

As *The Pirate Planet* began transmission, a rather controversial interview with Baker featured in *The Sunday Times Magazine* on Sunday 1 October. This appeared in the *A Life in the Day Of ...* column and was conducted by journalist Jeffrey Barnard who, like Baker, was known for his love of drinking. Baker spoke of waking in a strange room in Soho one morning, considering suicide, recording some voice-overs (he was increasingly in demand for adverts), attending *Doctor Who* rehearsals at Acton (which he referred to as "Kafkaville") and then going onto his evening haunts, such as Ronnie Scott's, for booze and valium. At this point, Baker was still living with designer Marianne Ford and her daughter in Notting Hill Gate, but this arrangement had become more sporadic in recent months, with the production team sometimes arranging alternative accommodation for the star. Baker realised that the piece would upset Ford and attempted to rip it from the magazine that morning before she could see it. Looking back on this period, Baker later considered this to be another example of how unreasonable he was becoming.

Kg – voiced by Leeson – arrived from Zanak to look in on a game about puppies on Larry Grayson's *Generation Game* recorded at the BBC TV Theatre on Thursday 12 October and transmitted the following Saturday. Eventually, on Friday 13 October, the BBC issued a one year option to James Hill Productions Ltd, licensing them to produce a *Doctor Who* cinema film from Wednesday 1 November 1978.

By now, Williams was away from the office recovering from an illness and the day-to-day running of the series was being handled by Read, production unit manager John Nathan-Turner, and former director David Maloney who was now producing the BBC SF adventure series *Blake's 7*. However, in early October, Williams was called in from sick leave by McDonald and told that Baker now wanted casting, director and story approval on the new series, or he would not return. Shaun Sutton, now Head of Drama, was away on holiday and a full meeting was held on his return. By now, Baker had pushed a card



Baker, Tamm and crew on the set for *The Stones of Blood*. From left: Baker, Tamm and crew on the set for *The Stones of Blood*. From left: Baker, Tamm and crew on the set for *The Stones of Blood*.

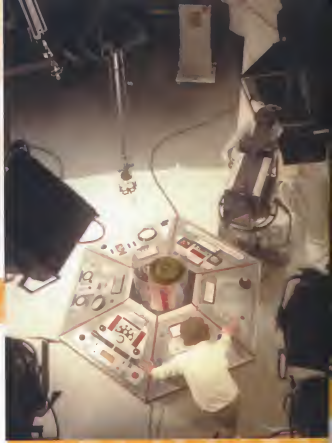
through Williams' door to say that he would not be returning to the series. Williams felt that this removed the decision from his shoulders, since as producer he did not feel that a lead actor should have such power. The initial verdict was that, since Baker was such a success with the public, Williams would be moved to another series. However, McDonald then ordered Williams to fire Baker – but this was something which the producer did not feel was necessary.

There was another change of personnel in the air as Anthony Read stuck to his plan and left *Doctor Who* at the end of his first full season. With a lucrative book contract in the offering, there was nothing that Williams or McDonald could do to keep him. As his successor, Read suggested Douglas Adams, whom he felt had a flair for lateral thinking. Williams liked this notion since Adams had a good knowledge of SF folklore and could bring some youth to the series. Just returned from a holiday in Greece, Adams was completing an uneven period as a BBC radio comedy producer at the time, and had just started novelising his Radio 4 science-fiction comedy *The Hitchhiker's Guide to the Galaxy* for Pan Books, as well as being commissioned to write a radio special and seven new radio scripts. When Williams offered him the post in the BBC bar one evening, Adams accepted immediately. Concurrent with his *Doctor Who* chores, he also had to produce a radio comedy special called *Black Cinderella Two Goes East*, and was soon also involved in reworking his radio scripts as a *Hitchhiker's* double LP for Original Records, as well as discussing an animated series of his cult comedy.

On Tuesday 24 October, Tamm did a promotional appearance in Edinburgh (warning about the dangers of fireworks), while Jon Pertwee and a Dalek operated by John Scott Martin chatted to Bob Wellings on BBC's *Nationwide* on Thursday 26 October, promoting *The Jon Pertwee Book of Monsters* from Methuen. The hundredth *Doctor Who* serial, *The Stones of Blood*, began transmission, and in a meeting with Sutton, Baker agreed to suspend his resignation until McDonald had returned from the USA. Baker now had a new project lined up. This was *The Book Tower*, a Yorkshire Television series about books aimed at children which was something Baker – a voracious reader – passionately supported.

By late October, Adams had settled in at the production office where he and Williams wrote the concluding scenes of *The Armageddon Factor* (formerly *Armageddon*). Adams wanted a lot of new blood on the show's writing team. He approached his friend, radio producer and *Hitchhiker's* co-writer John Lloyd, and science fiction novelists like John Brunner and Christopher Priest. Priest, who was phoned out of the blue by Adams, said that he did not like *Doctor Who*, but when Adams assured him that in the new year they would be aiming for a bigger budget and higher calibre of scripts, the author started to draft out a possible four-part storyline. Adams also contacted Nation about writing another Dalek serial – the first in four years.

However, there was another unsettled casting issue. Tamm was undecided



A high-angle shot of the TARDIS console taken from the top of the gallery. From left: (top) Baker and (bottom) Baker. From left: (top) Baker and (bottom) Baker.

about continuing as Romana, having been disappointed with her character development; at the outset there had been discussions of Romana being skilled at karate and archery, neither of which materialised. Williams wanted Tamm to stay, and informed her that Baker would probably be leaving as an inducement. Tamm evaded the issue, and the Romana situation was still unresolved as recording began on *The Armageddon Factor*. Suggesting potential companions to Williams and Adams, Baker offered two notions. Firstly, they could break convention by having a short, fat, wheezing female companion, played by somebody like Miriam Margolyes. Alternatively, if the companion's role was simply to have the plot explained to them, a parrot or a talking cabbage perched on the Doctor's shoulder could fulfil the role admirably.

In mid-November, David Fisher was commissioned for *The Creature in the Pit* which would use hard science notions in a story about an alien stranded on a backwards planet during a trade mission. Philip Hinchcliffe submitted an outline called *Valley of the Lost*; this concerned an alien Luron called Godrin whose scout craft became marooned in the South American jungle in 1870; the Doctor takes Romana to a lecture in Brazil and discovers a vast magnetic field, holding time stationary at 1870 although it is now 1970. The pair also tangled with Professor Perkins, a ruthless explorer from 1873 who is obsessed with finding Maygor Gold. Adams wrote up a document entitled *The Script Editor's Guide to Dr Who Storylining*. In this, he explained that he wanted to avoid clichéd narratives, cautioned that location work was expensive, and advised inexperienced writers against developing "Historical" narratives, suggesting they stuck to "Space



John Baker, looking around with the polystyrene acquisitions at the Nine Maidens acquisition at the Rollright Stones.

Fiction" or "Earth-bound". Adams noted "Four pages should be adequate" for a storyline. He and Williams also started to develop certain rules of their own about the time mechanics in the show.

On Saturday 18 November, ITV restructured its schedules, bringing the ailing *Bruce Forsyth's Big Night* forward to 6pm against *Doctor Who* in the show's fifteenth anniversary week. On Monday 20 November, Richard Stilgoe covered the event in his BBC2 revue show *And Now The Good News*... and at Television Centre, for the second year running, industrial action hit studio recordings. Wednesday 22 saw Tamm and an awkward Baker leaving rehearsals on *The Armageddon Factor* to join Carol Ann Ford and host Frank Bough on *Nationwide* to celebrate the anniversary, while the Radio 4 Today programme had a feature



Bob Baker seems delighted to give his habits to Prince Regent during a recording break in *The Androids of Tara*.



A studio technician stands in for Mary Tamm during rehearsals for the presentation by Grant Tinker and Lennie in *The Androids of Tara*.

from Helen Palmer with contributions from Baker, Nation and the series' original producer Verity Lambert. BBC's children's magazine *Blue Peter* presented a revised version of their tenth anniversary feature on Thursday 23.

The Androids of Tara began broadcast, with an extract from *Dr Who* and the Daleks appearing on *Scream Test* on Tuesday 28 November. In the meantime, Doctor Who had entered the pop charts, courtesy of the session band Mankind who performed a disco arrangement of the theme by Mark Stevens and D Gallacher. Originally published by Motor Records (who were then taken over by Pinnacle), the record came in 12" and 7" versions and numerous vinyl colours. Reaching number 25 in the charts, Mankind appeared on *Top of the Pops* hosted by Peter Powell on Wednesday 30 November, and Chappell & Co issued the corresponding sheet music.

On Wednesday 30 November, Tamm's agent Irene Dawkins wrote to Williams after a meeting held the previous Tuesday; the use of Romana had to improve if the actress was to agree to a further year. Recording on the season completed on Tuesday 5 December with the Romana situation unresolved, and confusion between Williams and Dawkins. On Wednesday 6, Williams was still hopeful that Tamm would be returning. In the meantime, during recording on *The Armageddon Factor*, Baker and Tamm had both got on well with Lalla Ward, the actress playing Princess Astra. In the BBC canteen, Tamm suggested that Ward might like to take over as a regenerated Romana – a notion which appealed to Baker who had taken to the young guest actress.

In the meantime, Baker made more personal appearances, and on Tuesday 12 December he narrated a series of eerie tales for BBC2's *Late Night Story* which was due to run that Christmas from Tuesday 19 December. Friday 15 saw him meeting the public at Hampstead and Chatham followed by St Albans the next day – and in the meantime on Friday 15, Williams asked for Baker to be contracted for the 1979 season from Monday 12 March to Friday 21 December.

On Tuesday 12 December, a four part serial with the working title *Child Prodigy* was commissioned to be delivered by Sunday 7 January from Alistair Beaton – a comedy writing associate of Adams' – and his co-writer Sarah Dunant. The *Daily Express* on Tuesday 12 December had a feature about the series with Douglas Orgill speaking to Williams, Adams and K9 designer Tony Harding. On Thursday 14, Mankind made another *Top of the Pops* appearance, while Bob Baker and Dave Martin were given an offer for the use of K9 in the coming season. Friday 15 saw the broadcast of a location report on the forthcoming *The Power of Krill* on the BBC East programme *Vorlons*.

On Saturday 16 December it was announced that Tamm would be leaving Doctor Who in a piece in the *Daily Mirror* which promoted both her appearance as Romana that night and also *The Debt Collectors*, an episode of *ITC's Return of the Saint* which had filmed before starting Doctor Who and which was being shown by ITV on Sunday 17. Shortly before Christmas, Nation was commissioned for *Destiny of the Daleks* which would also bring back the character of Davros. Fisher's scripts for *The Creature from the Pit* were soon delivered, and on Sunday 17, Adams completed his career as a radio producer with the recording of *Black Cinderella Two Goes East* for broadcast on Christmas Day on Radio 2.

By now, the situation between Baker and Williams had reached crisis point. Williams felt that Baker had been in the part for too long, and Baker was becoming bored by the repetitive scripts. When Baker did not immediately accept the offered contract, McDonald interceded to talk to Baker's agent, Jean Diamond, on Wednesday 21 December. By Thursday 28, there was still no agreement, and Williams wrote to Diamond asking for a decision by Thursday 4 January. The sticking point appeared to be that Baker would not sign the contract until he knew who would be playing the new assistant. Williams indicated that he had tried to mediate after he and Baker had exchanged views in the "frankest manner". In conclusion, Williams noted that "Tom's contribution to the programme is far too significant to discard or treat lightly".

This missive produced a response from Baker to McDonald which the actor felt was a reaffirmation of his resignation. "I expected [that] I could go quietly and without rancour," he explained. "I offered two extreme character suggestions for [Mary Tamm's] replacement – the outrageous and the strange. I understood these were to be discussed. Then at the end of December by taxi from Graham Williams I receive a 'within seven days' letter. What does it mean? Am I not to be in on the casting of the new girl? I don't want to cast her, I want to be involved. The letter made me wince... It suggests a lack of flair, my main reservation at our earlier meetings. Do let's resolve it with more style. Yours ever, Tom Baker."

As a result of this, McDonald got Baker and Williams face to face in his office to air their respective grievances. This helped to clear the air, with Williams – who had more experience of dealing with Baker – also taking the star's threats less seriously than his superior. McDonald directed the producer and actor to carry on working together, and it was clear that the contractual issue would be resolved. Nevertheless, this was unnecessary strain for

"GAKHAM'S LETTER MADE ME WINCE. IT SUGGESTS A LACK OF FLAIR. DO LET'S RESOLVE THIS WITH MORE STYLE!" LETTER FROM TOM BAKER TO GRAEME McDONALD

Williams who was juggling many other problems on the series – and also becoming increasingly prickly about the number of fans making set visits. Baker felt that Williams was beginning to find him tiresome to work with, although he had already formed a strong bond with Adams.

On New Year's Day, BBC2's *The Mad World of Robert Symes* saw the host talking to visual effects designer Matt Irvine about his work on the hyperspace vessel from *The Stones of Blood*. On Wednesday 3 January 1979, Adams wrote to Hinchcliffe to inform him that he and Williams felt that *Volley of the Lost* would be too expensive to produce, in addition to which Lloyd was also developing an Earth-based serial, and time freezes and time loops appeared in *The Armageddon Factor* and *Child Prodigy*. The scripts for *Child Prodigy* were delivered on Friday 5 January and rejected four days later, with Williams explaining to the authors why the work was "unacceptable".

Around this time, Adams approached playwright Tom Stoppard for a story submission, only to find that Stoppard was too busy on other projects. On Wednesday 10 January, the next story to be commissioned was *Dragons of Fear* – also known as *Erinello* – written by Pennant Roberts, a director on the series since 1976. Roberts had started work on the story in Autumn 1978 and the intention was that it would be the penultimate serial for the new season. A Gothic tale derived from Celtic folklore, *Erinella* was a green world in a state of turmoil as a prince and brother-in-law battled over a princess and the Doctor



September 1988 saw the Doctor Who team working on the Miffled Hums' 100th birthday party set for 'The Power of K9'. Here are the crew for it before it was built by Paul Kest



A classic publicity portrait of Tom Baker. At the time, he was already working for 'The Power of K9' but the BBC had not yet decided to hire him.

was suspected of being a poisoner. The story would also have featured dragons which could multiply in a flash (intended as a CSO effect), kept by a man called Og. It transpired that the Doctor had arrived on Erinella before he should have done, and as a result had to deal with his own meddling in a cyclic story. The script also made heavy use of Welsh language construction for the speech of the locals. On Thursday 11 January, the BBC and Ted Lewis mutually agreed that *Shield of Zanak* (also referred to as *Shield of Zarg*) would be abandoned. After the success spoofing *The Prisoner of Zenda*, Fisher was commissioned for a similar piece, *The Gamble with Time*, which would pastiche the *Bulldog Drummond* stories written by "Sapper" and use a setting of 1920s Paris. Other adventurous new storylines were offered by comic strip writers John Wagner and Pat Mills, including a story of a parallel dimension where the Roman Empire never fell.

Baker had by now recorded his links for *The Book Tower* at YTV studios in Leeds, and the first season of the show debuted on Wednesday 3 January, running until 14 February. David "Kid" Jensen introduced Mankind again on *Top of the Pops* on Thursday 11. Tamm recorded two editions of the children's panel game *Star Turn* on Sunday 14 January; these were transmitted on 13 February and 20 March.

With the earlier disputes resolved – and Baker not getting director, script or casting approval – the star was booked for the next season on Monday 15 January to start work on Monday 19 March (although three days later this date was advanced a week). The following day, Baker walked into the studios of *Pebble Mill* along a line of monsters to meet host Donny MacLeod and discuss the fact that next Saturday's episode, *The Armageddon Factor* Part One, would be the 500th episode of Doctor Who. That Saturday, the *Daily Mail* had a piece from Patrick O'Neill about overseas sales, in which it was also announced that the Daleks would be returning to the series.

Another scripting casualty was Lloyd's *The Doomsday Contract*, which had been delivered in the form of a 17-page synopsis embracing much of the humour which he and Adams shared and using some ideas from Lloyd's unpublished science-fiction comedy novel *GiGax*. During a holiday with Romana and K9, the Doctor is attacked by a strange dark force which subpoenas his presence at the Altirbunal of Coelare Coelum. The court case is a legal battle over planet CZ456378 DCDG42K which two conglomerates are fighting for possession of; the Doctor realises this is Earth. Cosmogelion Incorporated is interested in the planet since this is where the amazing transmuting Spondilias Chamber was tested. The Doctor is followed by the small, blank-faced Children of Paxis back to medieval Yorkshire and attacked by a Muterraqueon before tricking the parties involved into arriving on Earth in the twentieth century instead. Williams and Adams liked the outline, but were concerned about the Children of Paxis because of the restrictions on hiring child actors. Lloyd accordingly changed them to the Wadifalayeen, a race of mercenary nomads. Then on Tuesday 16 January, Williams noted that Lloyd would not be able to write the scripts because he was to be placed on attachment to television Light Entertainment for the forthcoming topical sketch show, *Not the Nine O'Clock News*. Reluctant to lose such "an excellent story", Williams offered a storyline fee so that a freelance writer

could be hired to develop the scripts. Nation's scripts for *Dating of the Daleks* were delivered in late January, and required rewriting and expansion by Adams.

As it turned out, Baker's demands for casting approval of the new companion were effectively met when Tamm's suggestion was taken up. On Monday 22 January, negotiations began for Lalla Ward to take over as Romana; the actress was then contracted for 26 episodes on Wednesday 24. John Leeson had now decided to move on from the series, so a new voice for K9 was also sought. In the meantime, Tamm was interviewed by Donny MacLeod on *Pebble Mill* at One on Wednesday 31 January.

In Friday 2 February, a rather poorly Baker arrived in Australia as part of a tour to publicise Doctor Who. Baker did a public appearance in Sydney on Monday 5 February and then guested on *The Mike Walsh Show* on Wednesday 7. During his visit, the star commented that actresses of the calibre of Glenda Jackson and Elaine Strich wanted to appear in Doctor Who, and also discussed the ongoing financial problems for his movie – now called *Doctor Who and the Big Game* – which he still envisaged filming partially in Lanzarote starting in January 1980. During the Australian Tour, Baker found

that some fans of the show were disappointed by his episodes – an attitude which was difficult for him to take.

Meanwhile in London on Tuesday 6 February, a photocall was held for Ward who posed with K9 in Cadogan Square when she was announced as the 375-year-old Romana; papers such as the *Daily Telegraph*, *Daily Mail* and *Daily Mirror* covered this the next day. Back at the production office, *The Doomsday Contract* was passed on to Allan Prior – one of the Blake's 7 writing team and known to Williams for his work on *Z Cars* – to develop into a full set of scripts on Wednesday 7 February with the writer delivering his material on Friday 2 March. A story about drug smuggling was then commissioned from Bob Baker, under the working title *Nightmare of Eden*.

In Australia, Baker had been quietly joined by Marianne Ford for the rest of his tour – but the existence of Baker's partner was revealed to British readers in the *Daily Mail* on Tuesday 13 February. The paper claimed, "the BBC ... isn't too happy about that togetherness as it feels for some odd reason that its star shouldn't dent his image with young viewers by having a real-life girlfriend". This was one of the final blows for the relationship which Baker had been part of for the last four years.

On Monday 10 February, London Management informed the BBC that they were now in possession of Baker's half of the money for the film rights, having had Hill's share for some time. However, having now been informed of Baker's schedule on the new series, the company was unhappy to discover that the star would not be available to start filming the movie – thus making the option meaningless. Replying on Friday 23 February, the BBC expressed surprise that the agency had not known about Baker's availability.

With Doctor Who slowly starting to attract a cult audience of young adults on PBS stations across America, a new Romana waiting in the wings and the position of the long-discussed cinema movie still uncertain, Part Six of *The Armageddon Factor* brought the Key to Time season to a close on BBC1 on Saturday 24 February, with the Doctor having gained a new nemesis in the form of the vengeful Black Guardian ...



Lalla Ward as Princess Astra, a character who was the team, especially Tom Baker!

The Ribos Operation

Cold As Ice **BY ROBIN TWEED**



Tom Baker's decision to come to work dressed as Little Red Riding Hood was the latest wheeze Graham Williams turned a blind eye to.

to Time umbrella theme, but also, I suspect, because it was the only season to have been almost entirely commissioned and edited by the also uncelebrated Anthony Read. There's a swashbuckling, rollicking feel to all six stories, which seem on the whole to be exceptionally well structured and crafted – it's really only lack of money and some unfortunate performances that damn *The Power of Kroll* and *The Armageddon Factor*. Wicked ladies, princesses and priests abound, and the (at the time) unfamiliar authorial voices of Douglas Adams and David Fisher lend the whole a refreshing quality.

Right from the start the Doctor seems more sexless and silly than ever, and I've often wondered if Tom Baker was aware that he had to go the extra mile in that direction with Mary Tamm at his side. Somehow it's hard to imagine the Doctor being as tactile and friendly to her as with his other companions – even Leela – without it looking slightly dubious. Although her character is an ingénue, Romana looks like she could eat the Doctor, or any man, for breakfast – so he has to look super-disinterested. John Nathan-Turner was to opine a couple of years later that younger viewers found it hard to identify with the high class brainy Romana. I think he was very wrong – as a kid, you want your heroes to be people you aspire to being, not a reflection of your grotty adolescent self (cf Adric). And this Romana at least was very vulnerable; in this story she comes over as confident but totally unprepared for the Doctor's frenetic lifestyle. He is made to look daft in front of her, particularly when he gets caught up in the net, but very importantly it is always the Doctor who really knows what to do; her conclusions about the first segment are totally wrong, and despite being very widely read she's stunned by the savagery of the Shrivenzale after 120 years of life on static, futile Gallifrey.

Plus it was a thrill every few weeks to see what new costume Mary would appear in; even the flat-cap and high heels of *The Stones of Blood* cannot detract from her fabulous figure, but she's at her best on snowy Ribos in her elegant white gown.

And though I love Lalla Ward, I consider it a great shame that the first Romana didn't linger longer in the TARDIS. Confined to Season Sixteen she seems forever to be chiding the Doctor about the mission; it's interesting to speculate how she might have faced down Soldeed or slashed at the Doctor with Mistfall in her veins.

But for this overgrown 13-year-old anyway, she'll always be the noblest Romana of them all.

DWM ARCHIVE

DWM Summer Special 1995

COMMISSIONING

Fri 9 Dec 77 Galactic Conman scripts commissioned for Mon 9 Jan 78; delivered Mon 30 Jan 78 (Parts One to Three), Mon 6 Feb 78 (Part Four)

PRODUCTION

Sun 9 Apr 78 Television Centre Studio 4: Relic Room, Landing, Shaft
Mon 10 Apr 78 Television Centre Studio 4: Tower Roof, Vynda-K's Room, Passage, Landing
Tue 11 Apr 78 Television Centre Studio 4: City Wall, Concourse, Corner Door
Mon 24 Apr 78 Television Centre Studio 4: Hall of the Dead, Catacombs (A, B, C, D and E), Caves
Tue 25 Apr 78 Television Centre Studio 4: TARDIS, Limbo

RADIO TIMES

Sat 2 Sep 78 Part One: The Guardian of Time gives the Doctor a difficult task – and a new assistant. Together they must search for the six segments of the Key to Time to prevent the Universe from being plunged into eternal chaos.
Sat 9 Sep 78 Part Two: The Doctor locates the first segment of the Key to Time. But can he release it? He and Romana find themselves threatened by some very dangerous trickery.
Sat 16 Sep 78 Part Three: Danger brings strange allies for the Doctor, Romana and K9 when they are caught between deadly weapons and savage beasts.
Sat 23 Sep 78 Part Four: Trapped in the catacombs, hunted by both Vynda-K's men and the Ribans, can the Doctor and Romana get the jehrk! Will they find the first segment of the Key to Time?



TAMM'S A BIG TIME LADY' was the headline in the TV section of the Daily Express that Saturday morning in early September, which revealed that 28-year-old Mary Tamm was to make "her début in tonight's new series of Doctor Who, playing 120-year-old Romana." And, do you know, I think some of Romana's big Time Lady magic rubbed off on to Mary. Think of her in the Jonathan Creek Christmas special of 2002 – she looked as if she hadn't aged a day since the White Guardian dropped her off in the TARDIS! Most female Doctor Who companions, up to and including Rose Tyler, are girls – the first Romana seems the only one (with the possible exception of Barbara) to have been a woman. And my 13-year-old heart was stolen. I could well appreciate K9's wolf-whistle.

As a companion linked to a very specific and inter-linked set of stories, the first Romana seems a little forgotten. Season Sixteen is different to any other not only in its use of the Key

astonishment, hack it off above the knee to give herself more freedom of movement.' The Doctor would continue to mistrust everyone else, and so would not give Romana all the facts about the situation, and might even try to mislead her. The summary noted that 'She is, in short, the perfect foil to the Doctor in any situation throughout Time and Space.'

Monday 28 November 1977: George Spenton-Foster was booked to direct Serial 5A between Monday 30 January and Friday 26 May.

Anthony Read added the Key to Time elements to Robert Holmes' story idea at the start of December. Holmes was pleased with his scripts since the supporting characters

were strong enough to keep Tom Baker's Doctor in check, and Read liked the tremendous style of the story.

Monday 23 January 1978: Spenton-Foster's contract was amended so that he would start work on the series earlier than scheduled with immediate effect, helping with the casting of Romana.

The opening scenes of the final script included comments about the Sontarans and the Time Lords, referring back to *The Invasion of Time*. The Doctor's age was given as 755 in Part One, although the Doctor himself claimed to be only 756. The opening scenes – assembled by Read and Graham Williams – described the

ARCHIVE EXTRA

Monday 10 October 1977: Romana's character outline described her as 'an acolyte Time Lord (Time Lords still refuse to admit to an official title, Time Lady)' who was assigned to the Doctor by a 'Guardian of Time'. Romana was to be horrified by the Doctor's casting aside of the 'Codes of Practice' which she had instilled in her. Her earthly appearance was 'at about twenty years' and it was noted that 'she may, at the end of the season, be due for her first regeneration.' Romana would slowly overcome her upbringing to adopt new patterns of behaviour, which is why she was selected by the Guardian. 'She will, for example, eventually see the sense in the Doctor's rather biting criticisms of her wearing the full length dress as being somewhat impractical and will, to his



That's the new assistant! The oh-so-posh-I-passed-all-my-exams-at-the-first-attempt Romana IV (Mary Tamm) and the Doctor begin their mission.



"I see death! Yes, for someone near here! Someone with a silly taste in headwear... someone... Oh. Bugger."

Guardian as a looking like a 'colonial overlord'. The name Ribos was apparently an anagram of the stereotypical Russian name 'Boris', and the currency of opeks derived from both the Russian unit of the kopek and also OPEC, the Organisation of Petroleum-Exporting Countries. The front paw of the Shrivenzale was 'a wrinkled claw like that of some gigantic turkey' and in Part Two it emitted 'a river-boat shriek of disappointment'.

● In deleted scenes from the script, Unstoffer's radio call sign was 'Hunter' while at one point Garrison used 'an appalling London accent'. The minor character of a 'carter' was removed from Part One – presumably the owner of the cart on which Unstoffer hid the drugged shrieve. When hiding behind the screen in Part Two, Romana was originally worried about sneezing and she and the Doctor slipped out when the shrieves were distracted by a local. In Part Three, Romana's age was given as 140 (as in her character outline). The Seeker was originally a male character. Holmes' scripts had the Doctor claiming that he was trained by the Victorian theatre magician John Nevil Maskelyne.

● Thursday 9 February: Graeme McDonald wrote to Williams about the script commenting "This seems to get off to a good start provided we aren't surrounded with polystyrene gloom and unheavy rocks at the end." McDonald queried the introduction of Kg Mark II and felt

that the treatment of Romana needed modifying because of the "sexist remarks" about "female assistants" and "junior female acolyte" as well as having the Academy graduate counting on her fingers. Williams replied, agreeing to most of the suggested changes but wanting to retain certain marks as being in keeping with the Doctor's character.

● Tuesday 14 February: John Leeson was booked to provide Kg's voice on the serial. Camera tests for the role of Romana were also held during the afternoon with Tom Baker. Six girls were seen, including Mary Tamm and Belinda Mayne. Tamm was uneasy when Spenton-Foster asked to play her audition in a very intimate manner with Baker, sitting on his knee and stroking his hair. When she refused, she feared that she had lost the role.

● Tony Thorpe was the designer originally selected to the serial, but was replaced by Ken Ledham. Similarly, Christine Walmesley-Cotham took over from Ann Briggs on make-up.

● Rehearsals at Action ran from Thursday 30 March and Thursday 13 April. Tamm was very keen to understand all the 'bafflebagg' in her dialogue. She was immediately disappointed that the script had Romana acting as the Doctor's foil and being rescued at the first cliff-hanger. Some of the explanatory dialogue was amended to show Romana deducing what was happening in Part Three.

● Guest star Timothy Bateson removed his false teeth for his role as Binro.

● Nigel Brackley, who operated Kg, had originally been approached to install the radio equipment into the BBC prop when he was working at The Radio Control Model Centre in Harlington, with the dog being delivered on Saturday 5 March 1977. At the start of 1978, Brackley left the company and moved to Slough Radio Control; however, he took his work with Kg with him to the new company.

● Tuesday 4 April: The Drama Early Warning Synopsis was issued for the serial.

● Sunday 9 April: Recording took place in the evening from 7.30pm to 10pm. Romana's white

dress was crafted by the same seamstress who made Cilla Black's dresses. Made of a heavy jersey material, it stretched during the hot studio sessions until it caught on Tamm's feet. As such, there were several copies for Tamm to change into, and the stretched ones were then shrunk back in cold water. The dazzling white outfit did not find favour with Baker and the original idea of having Romana always dressed in white was subsequently abandoned. The safe key did not fit the prop in the Relic Room, a fact which Nigel Plaskitt, playing Unstoffer, obscured with his hand. Neither Baker nor Tamm enjoyed using the awkward tracer prop; this housed a quartz light and on the first recording session required the holder to be wired up to a power source. The Shrivenzale was made by visual effects designer Dave Havard and assistant Steve Drewett in the space of three weeks; the bony crest was a late addition to counterweight the jaws. The actors inside communicated with short wave radio and were sometimes mounted on a trolley for shots where the creature needed to move.

● Monday 10 April: For this and all the remaining studio days, an afternoon recording took place from 2.30pm to 5.30pm in addition to the evening recording. The Graf's room was enhanced by an alcove foreground vignette used in some establishing shots. Kg's motor was now a quieter model from an electric wheelchair rather than the noisy one originally taken from a child's electric tricycle. Both recording blocks were plagued by disputes over who was responsible for lighting the fires and flambeaux seen on the sets which took Williams an hour to resolve.

● Over the weekend immediately before the second recording block, Baker's lip was bitten by George, a Jack Russell Terrier owned by Paul Seed. This was the result of an accident which occurred when Baker attempted to get George to perform his party piece: taking a sausage out of somebody's mouth.

● Sunday 23 April: Williams submitted a memo recommending Paul Seed, who was playing the Graf Vynda-K, to be made a trainee director at the BBC. Seed went on to direct major series such as *House of Cards* and *Auf Wiedersehen, Pet*.

● Monday 24 April: By the second block, the tracer prop had been modified to use a simpler battery which could be hidden in the costume of the actor carrying it.

● Tuesday 25 April: A caption slide feed mechanism kept jamming which meant that ten attempts had to be made to record one sequence. Williams complained about this the next day, quipping that the machine was "the new Doctor Who monster". The Key to Time prop was cast in clear resin by Havard and based on a wooden puzzle which he had been shown by Williams.

● Wednesday 3 May: A gallery only session was held in TC3 to add video effects. Editing took place between Thursday 4 and Thursday 11 May; first edits were broadcast of all four episodes. Dudley Simpson was commissioned to provide the incidental music on Thursday 11 May. Music recording took place at Lime Grove Studios on Thursday 25 May for Parts One and Two and either Tuesday 31 May or Wednesday 1 June for Parts Three and Four; over 21 minutes of music was



recorded in total. The stock Gregorian chants were taken from a Gambh Arcjiv Production disc. Dubbing had been planned to take place from Tuesday 7 June to Saturday 1 July, but actually took place on Sunday 18 and Saturday 24 June, and Sunday 2 and Wednesday 12 July.

• The Promotional Material for The Ribos Operation listed the selling points as being the first serial in a new run of the longest running 'science adventure series in the world', the Doctor and K9 embarking on the quest for the Key to Time, Mary Tamm's introduction and guest star Iain Cuthbertson.

• Tuesday 29 August: Baker and Tamm guested on Pete Murray's Open House on Radio 2; this item was included on the BBC Audiobooks CD Doctor Who at the BBC released in September 2003.

• Friday 3 November: An Audience Research Report on the serial sampled views from 162 people, most of whom had seen more than half the serial. Generally, the story was found to be

"very exciting and such good fun" with both the Doctor and Romana being popular characters, while the plot was felt to be less exciting. While Iain Cuthbertson was praised as Garron, the effects and sets were "weak and inadequate".

• Thursday 23 November: Simon Groom's reference to the serial as The Ribose File on Blue Peter was an error in the camera script (which also referred to The Armageddon File), and was not a working title.

• The sound effect of the White Guardian's Windbells was included on the CD Doctor Who: 30 Years at the Radiophonic Workshop released in July 1993 by BBC Enterprises. Harlequin Miniatures issued figures of Garron and the Shrivenzale in 1999.

• In Australia, the serial was repeated in the late 1980s. New Zealand screened the story in April/May 1980, in a two-part version in December 1987 and again in April 2001. BBC Prime screened the story in April/May 1999.

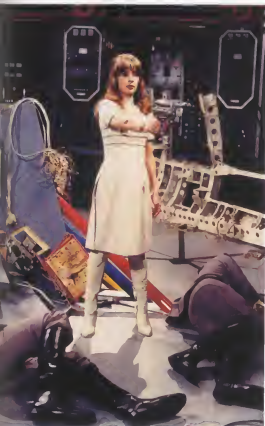


• The story was released as a Region 1 DVD in October 2002 as part of The Key to Time box set. This included a commentary from Tom Baker and Mary Tamm recorded at qMC on Monday 13 May 2002. The BBC Archives retain D3 copies of the original two-inch videotapes.

No one makes a fool of the Graff Vynda-K and lives. Although with that hat, he seems to be doing a perfectly good job on his own ...

The Pirate Planet

One Nation Under A Groove **BY RUPERT LAIGHT**



Carry on Nurse! Queen Xanxia is revealed as the true power behind the Captain ...

With such a quarry-full of respectable science-fiction, murder mystery and gothic fantasy to mine, you wonder why when writing *The Pirate Planet* Douglas Adams plumped for the story of Peter Pan. Whether wittingly or not, it seems to my mind to be his obvious inspiration. JM Barrie's Peter and Wendy, is surely one of the most enduring and reproduced modern fairy tales, loved by children and grown-ups alike, and Adams expertly echoes this with his timeless characters, mischievous wit and exceptional storytelling. So, let's examine the evidence ...

Firstly there's the Captain. Seemingly maniacal, he barks out commands ("Teeth of the devil! There will be blood for this!") just like Hook. Complete with deadly space-age false hand and eye patch he threatens his enemies with the plank and his minions with the peck of his parrot, and just like Hook he's actually a big softy underneath. Whereas Hook is terrified of a silly old alarm clock-eating crocodile, the Captain has his Nurse, the real controlling force on Zanak. He also has his bumbling Smee in the form of Mr Fibuli. The Captain, like Hook, is really a sad figure, all talk and no trousers, to be pitied rather than hated. Maybe, like old Captain Hook, he too lost his mother.

Who else? Oh yes, the Mentiads. Well, they're obviously the Lost Boys, always searching, always moaning about something ("Life force dying ... Vengeance for the crimes of Zanak!"). Balaton and his granddaughter Mula are Mr and Mrs Darling. Pralix and Kimus are John and Michael. So, who's Wendy then, you ask? It has to be Romana. Bossy and protecting, mumsy yet worldly-wise, Romana has that same sarcastic, snooty charm that Wendy has in the book. Well, she's either that or Nana the dog.

Now, have I forgotten anyone? Oh yes, Peter himself. And who could be more like the little boy who never grew up than the Doctor? A timeless figure, who never seems to age, full of amazing knowledge yet unable to do the simplest things, like sew on a shadow, or use the Multi Loop Stabiliser. Accompanied by his often useless sidekick Tinkerbell (K9), he is wise yet childlike, full of cheeky remarks and schoolboy habits, eternally trapped in a galactic Neverland. The Time Lord who never grew up.

And where can we find this mysterious man? Second star to the right and straight on till morning ...

DWM ARCHIVE
DWM 253

COMMISSIONING

Mon 18 Jul 77 *The Pirate Planet* storyline commissioned for Wed 31 Aug 77; delivered Mon 22 Aug 78
Thu 20 Oct 77 *The Pirate Planet* scripts commissioned for Sun 1 Jan 78; delivered Fri 18 Nov 77 (Part One), Thu 26 Jan 78 (Parts Two to Four)

PRODUCTION

Mon 1 May 78 Berkeley Nuclear Power Station, Berkeley, Glos (Engine Room)
Tue 2 May 78 Big Pit, Blaenavon, Gwent (Minehead); Coity Mountain, Gwent (Counterside); Bwlch y Garn, Ebbw Vale, Gwent (Counterside)
Wed 3 May 78 Clydach Railway Tunnel, Daren-Felen, Gwent (Mountainside)
Thu 4 May 78 Cathedral Cavern, Abercave Caves, Dan-yr-Ogof, Powys (Foot of Minshaff/Underground Cavern)
Fri 5 May 78 Clydach Railway Tunnel (Mountainside)
Unknown Monmouthshire Golf Club, Llanfoist, Gwent (Counterside)
Unknown Shepperton Studios: Model filming
Mon 22 May 78 Television Centre Studio 6: The Bridge, City Square, Street, Model Inlay, Balaton's House
Tue 23 May 78 Television Centre Studio 6: City, Mentiads' Chamber, City Square, Aircar, The Bridge
Sat 3 Jun 78 Television

Some bright spark once said, "Originality is the art of concealing your source." Any old hack, two-bit artist or talentless tunesmith knows that a carefully concealed steal from the work of someone with genuine talent is an easy shortcut to success. But let's face it, Doctor Who has never been particularly good at concealing its sources. We all know that *The Brain of Morbius* is based on, amongst other things, Mary Shelley's *Frankenstein*. *The Tolems of Weng Chiang* owes a debt to Sir Arthur Conan Doyle. And, of course, the inspiration for *The Horns of Nimon* is James Joyce's *Finnegans Wake*. Not sure about that last one, but you catch my drift.

ARCHIVE EXTRA



The Doctor, Kimus and Mula plan their next move...

► Centre Studio 6: Model Inlay, The Bridge, Mentiads' Chamber
 Sun 4 Jun 78 Television Centre Studio 6: The Bridge, Inside the Doorway, Inertialess Corridor, Mentiads' Chamber, Corridor outside the Bridge, Entrance to Engine Room
 Mon 5 Jun 78 Television Centre Studio 6: TARDIS Limbo Area, TARDIS Control Room, Xania's Chamber, CSO shots, Trophy Gallery

RADIO TIMES

Sat 30 Sep 78 Part One: The Doctor, Romana and K9 face new dangers, searching for the second segment of the Key to Time. What has happened to the planet it is hidden on? Who is the strange Captain? And what are the mysterious Mentiads?
 Sat 7 Oct 78 Part Two: Romana has been seized by the Captain. Her life is in grave danger. But when the Doctor tries to rescue her he discovers that they are involved in the most monstrous crime ever committed in the Universe.
 Sat 14 Oct 78 Part Three: The Doctor and Romana have discovered the Captain's terrible secret. They enlist the help of the powerful Mentiads to attack him. But the Captain has new tricks up his sleeve and prepares instant obliteration for them all.
 Sat 21 Oct 78 Part Four: Time is running out for the Doctor and Romana in their struggle to defeat the Captain and the evil Queen Xania. Their only hope is to risk destroying the Tardis in the most dangerous manoeuvre it has ever attempted.

The Captain bosses poor old Mr Fibuli about. As usual.

► Anthony Read commissioned Douglas Adams on the strength of the pilot script for *The Hitchhiker's Guide to the Galaxy*. Adams was not commissioned to write the remaining five radio scripts until Thursday 1 September 1977.

► Tuesday 20 October 1977: When the scripts for *The Pirate Planet* were commissioned, it was noted that the 'umbrella' theme of the Key to Time was the property of the BBC.

► Monday 28 November: Pennant Roberts was booked to direct Serial 5B between Monday 13 March and Friday 7 July.

► One of Adams' starting points for the story was the notion of the Doctor being chased and jumping down through a trapdoor to discover that the planet was hollow. Adams hated corridor scenes, and as such devised the air car as a new setting. The scenes with the Doctor asking the silent guards about job satisfaction in Part Two were reminiscent of material which Adams had written between Ford Prefect and a Vogan guard in *Fit the Second of The Hitchhiker's Guide to the Galaxy*. Adams had intended that the scenes at the pit head should be done at night. The dialogue in Part Four in which the Doctor thought of a bent fork was inspired by the 'strange powers' which Uri Geller had displayed in the early 1970s.

► Costume design was by I. Rowland-Warne who had already designed on *Droth* to the *Doleks*, *Planet of the Spiders* and *The Brain of Morbius*. Roberts specifically asked for Warne for the serial.

► Tuesday 14 March 1978: Graeme McDonald had grave concerns about the script as he outlined in a memo to Read. He felt that the parrot was a cod figure and disliked much of the humour. McDonald was wary of the "take me to your leader" sequence in the script for Part One which he feared Tom Baker would send up. He also disliked the "tea service" gags in the script for Part Two which were subsequently removed. After the way that Romana had been well set up in the previous serial, he was disappointed with her development ("It's Leela all over again").

► Monday 17 April: John Leeson was contracted to provide K9's voice for the serial. Location work was done in Gwent since production assistant Michael Owen Morris had grown up in Abergavenny and Roberts had recorded material around Callow Hill near Monmouthshire on the second season of *Survivors*, so both were familiar with the area.

► Visual effects assistant Peter Wragg built the city miniatures from jabolite, the compacted planets, and the models of the Bridge – one of which was made in wax for the explosion sequence in Part Four filmed on Stage K at Shepperton Studios. These had Front Axial Projection material added to give the appearance of interior lighting.

► Of the cast, Bernard Finch was an old friend of Roberts' from university. Primi Townsend, who was playing Mula, introduced Roberts to Rosalind Lloyd who played the Nurse.

► Monday 1 May: When arranging the shoot at Berkeley Power Station, Roberts arranged with one Mr Rees that they could trigger a visual effects explosion without the risk of triggering a chain reaction. The visual effects department staged a small scale demonstration out in the open – but on the day increased the size of the explosive charge without informing the power station officials.

► Tuesday 2 May: The Mentiads marching over the hills was filmed at Coity Mountain, while the guards' attack on the Mentiads was shot at Bwlch y Garn, Ebbw Vale.

► Thursday 4 May: The Cathedral Cavern was the only cave at Dan-yr-Ogof large enough for filming, and Mary Tamm found this venue rather claustrophobic. It was originally intended that the Mentiads' luminous green eyes should be achieved using pieces of Front Axial Projection material placed over the actors' eyes. The cliff-hanger spanning Parts Two and Three was filmed both with and without this effect, after which it was decided to add a video effect in post production.



► A late addition to the schedule was the scenes of Mula and K9 in Part Two which had to be filmed on the reasonably level greens of Monmouthshire Golf Club in Llanfoist, with the camera placed in a bunker to obscure the wooden boards on which K9 was running.

► Studio rehearsals began on Friday 12 May and Thursday 25 May.

► Monday 15 May: Dudley Simpson was commissioned to write the incidental score.

► Monday 22 May: Recording took place from 7.30pm to 10pm. The Captain's helmet was made by visual effects assistant Charlie Lunn with John Brace, while Chris Lawson and Brace did the chest unit and arm. These had been constructed on a body cast taken of actor Bruce Purchase, who kept smashing his robotic arm when he slammed it down. Tony Oxley, a retired BBC visual effects designer who was now freelance, made a static and moving version of the Polyphase Avatron from Colin Mapson's designs which were inspired by a Trojan soldier's helmet; this moved using bowden cables. Freelancer Martin Bower made several of the guns. One of the scenes in Balaton's house during Part Two again allowed Baker to comment "That's what I thought!" directly to the audience in response to K9's analysis.

► Tuesday 23 May: Taping took place from 2.30pm to 5.30pm, and then from 7.30pm to 10pm.

► The studio sessions on the story were attended at the point by Louise Jameson, who had left the series as Leela the previous December and was visiting her good friend Roberts and Tamm, who had been at drama school with her; in script changes for Part Three, the Doctor now referred to the janis thorns used by Leela.

► The second recording block ran from Saturday 3 to Monday 5 June, although it had been planned to run from Sunday 4 to Tuesday 6 June. There was a 40-minute late start on Saturday 3 which had a knock-on effect for the rest of the session. This second recording block was plagued by demarcation disputes over who should operate a caption scanner. Recording on the first day included a morning session from 11am to noon, and then the usual afternoon and evening sessions. There was only afternoon and evening recording on the next two days.

► Sunday 4 June: Bower also made the ray projector used in Parts Three and Four. The walls of the Inertialess Corridor were mounted on a rotating drum and set spinning, then added behind the artists using CSO. Purchase asked for a monitor to be set up off-camera on the Bridge set so that he could watch his own pyrotechnic demise.

► Monday 5 June: Oxley also made the lightweight K9 for this serial. Taping over-ran by 17 minutes. Roberts' schedule in studio was very tight, and the fight between K9 and the Polyphase Avatron was barely completed in time.

► Friday 9 June: A gallery only session was held in TC3. First edits were broadcast of the

first and final episodes, with second edits of the second and third.

Monday 12 June: The Drama Early Warning Synopsis was issued for *The Pirate Planet*; at this stage, the transmission dates were not known. Promotional material for the serial listed writing points as the Captain and his robot pet, guest star Bruce Purchase and the presence of Kg.

For Part Four, the Radio Times billing was

accompanied by a picture of the Doctor.

Harlequin Miniatures released figures of a Pirate Guard and the Captain in 1999.

In Australia, the serial was repeated in the late 1980s. New Zealand screened the story in May/June 1980, repeated it in December 1987 and again in April 2001. BBC Prime screened the story in May/June 1999.

The story was released as a Region 1 DVD

in October 2002 as part of *The Key to Time* box set. This included a commentary from Bruce Purchase and Pennant Roberts recorded at 4MC on Wednesday 15 May 2002, and also the raw film footage from the serial.

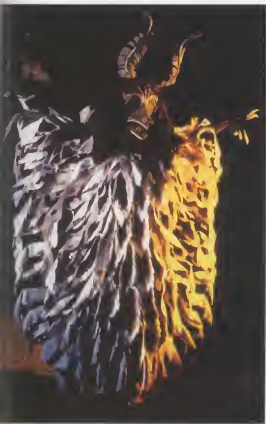
In the Extras section, Jimmy Muir played a Guard and Michael Kelligan was a Mentid.

"You must be the Mentids?" They look like Mentids, don't they? Or Bloke's 7 extras.



The Stones of Blood

Super Nature **RUSSELL T DRIVES**



No-one had told Susan Engel that the party to celebrate Doctor Who's 100th story wasn't fancy dress.

six lines of dialogue. But James Murray and Shirin Taylor – later to become Mike Baldwin's wife – get it exactly right. Perfect pitch; light and throwaway, with a rapid descent into absolute terror.

But best of all, this scene is arbitrary. Pat and her man – he's never even given a name – play no part in the story. This scene could be cut, without changing any aspect of the plot. And it does cost a penny or two, to bring in two new actors – I bet some accountant asked for this to be dropped. But someone persisted, because someone understood exactly what makes this show tick. That death can happen, anywhere, any time. The universe isn't safe. We need the Doctor.

The rest of this story is a bit of a pick'n'mix. It's not quite the best yarn of all time, but it's categorised under my own private heading of 'lovely'. It's jam-packed with ideas – Justice Machines, stone circles, crows, underwater Ogri, citric acid, the truly beautiful Beatrix Lehmann, a silver villain who looks to camera, and even a Wirrn. Oh, and there's a cliffhanger which is simply an evil laugh – deep joy! Maybe all those elements don't quite tie together, but who cares, when it's this much fun? And it does contain a great Time Lord mystery, which vexed me when I was 15, and vexes me now: how the hell is hyperspace so unknown, when every sci-fi-doting teenage TV-watcher has heard the word a thousand times? "Theoretical absurdity"? Romana love, let me talk you through it...

But I keep thinking of Pat and the Man. As the novelisation so bluntly labels their chapter: "The Victims." And that book ladies on the pathos – they're newlyweds! They can't afford a proper honeymoon! And just to rub salt in the wound, Pat's line referring to the Wheatheaf has been cut from the prose, so they're friendless!

They go unmentioned. No one knew they were there. They had killers who couldn't even gloat. Pat and the Man have tiny, brutal deaths in a big and scary universe; there's a ghastly lack of hope in this little scene, which no other science fiction drama can ever quite manage.

But somewhere in the universe, right now, there is a man with two hearts. A man who never met these innocents, but who knows nevertheless that innocents exist. A man who will never let this happen again. Cessair of Diplos is turned to stone forever, and Pat and the Man are finally given some sort of justice. Because of the Doctor.

He's coming back.

DWM ARCHIVE

DWM Summer Special 1995

COMMISSIONING

Thu 8 Dec 77 The Nine Maidens storyline commissioned for Fri 16 Dec 77; delivered Fri 6 Jan 78
Tue 10 Jan 78 Stones of Time (formerly The Nine Maidens) scripts commissioned for Mon 20 Feb 78; delivered Tue 7 Mar 78

PRODUCTION

Mon 12 Jun 78 Reed College, Little Compton, Warks (Ext De Vries' House)
Tue 13 Jun 78 The King's Men, Rolleston, Oxfon (Ext Stone Circle)
Wed 14 Jun 78 Field, Manor Farm, Little Rolleston, Warks (Moerland; Another Part of Moerland; TARDIS on Moerland)
Thu 15 Jun 78 Little Rolleston Quarry, Little Rolleston, Warks (Cliff, Cliff Top)
Fri 16 Jun 78 Standby day
Mon 3 Jul 78 Television Centre Studio 3: Stone Circle, The Moor
Tue 4 Jul 78 Television Centre Studio 3: Altar Room, Hall of De Vries' House, Passage, Cliff
Sun 16 Jul 78 Television Centre Studio 3: Space Vessel Compartment, Space Vessel Corridor, Space Vessel Control Deck, Megara effects, Guardian voice
Mon 17 Jul 78 Television Centre Studio 3: Space Vessel Control Deck, Space Vessel Compartment, Space Vessel Computer Console, Cottage, Effects sequences
Tue 18 Jul 78 Television Centre Studio 3: TARDIS Control Room, TARDIS Limbo Room, OB Megara effects

RADIO TIMES

Sat 28 Oct 78 Part One: Romana's introduction to Earth is not all that the Doctor had hoped. What is the mystery surrounding the ancient stone circle? Is there really a Celtic goddess demanding blood sacrifices? The answers threaten danger for the travellers.
Sat 4 Nov 78 Part Two: How is the stone circle involved in the search for the Key to Time? The Doctor, Romana and Kg are faced by stronger monsters as they try to solve the mystery.
Sat 11 Nov 78 Part Three: The Doctor unmasks the villain.

Somewhere in England, an elderly professor and a robot dog are protecting a dimension-busting gun in hyperspace, a Time Lord and Lady are investigating a mysterious spaceship; and somewhere in the corner of a field, a man goes for a piss and finds two strange stones outside his tent...

The slaughter of the campers is one of my favourite scenes in the whole of Doctor Who. It sums up why I love this show so very much. It's shocking – they're introduced and murdered in 90 seconds flat. It's cruel – Pat can see her own hand turn skeletal. It's bleak – there's no hope of the Doctor being near, just the frantic barking of a dog, lost in the night. It's cheap – a few bushes, a black backdrop and a two-man tent. It even manages to be a bit stylish – a blood-red wash hides the horror by filling the screen. And as an extra bonus, it's well-acted. It's difficult, as an actor, to go into a studio and find the right tone with only

ARCHIVE EXTRA

David Fisher began his career as a script reader at Ealing Film Studios, after which he worked in Paris on advertising movies. After a spell in South Africa he joined Scottish Television

as a staff writer for six years before going freelance in the late 1960s. Fisher had actually been invited to submit a story idea for Doctor Who in its first year by story editor David Whitaker.

Tuesday 10 January 1978: As with The Pirate Planet, the script commission specified that the 'Umbrella theme' was the property of the BBC.



Top: Professor Rumford and the Doctor surrounded by Ogril

Above: With Kg's record beyond repair, the Doctor decided to get a refund from Palitoy.

last. But he and Romana find themselves trapped in another dimension, apparently for ever. Their only hope of rescue lies with Kg – but he, too, is in danger. Sat 18 Nov 78 Part Four: Trapped in hyperspace, the Doctor and Romana suddenly find



Romana, this is your fifth Gold Run – would you put yourself on the hot spot please?

One of the requirements laid down by the production office was to write a serial with some good female roles, while supernatural overtones were also requested. The script described Professor Rumford as 'a small, intense lady academic with a touch of the "jolly hockey sticks" about her' while De Vries was 'totally bald, but with a neat beard and moustache'. The eighteenth century portrait artist Allan Ramsay was referred to, as was Heinrich Schliemann who conducted the excavation of Troy in 1871. The script's references to Dr Thomas Borlase were drawn from both the eighteenth century Cornish antiquarian William Borlase and the Reverend Thomas Price, a nineteenth century Welsh Historian. The scene with the campers in Part Three was a late addition to the script showing the Ogril killing to obtain blood; an early notion was that the stones should crush their victims.

Thursday 9 March: Graham Williams requested that freelancer Darrol Blake be booked to direct Serial 5C from Monday 24 April to Friday 18 August

The role of Vivien Fey was offered to Honor Blackman, who was Blake's neighbour; Blackman turned it down as she realised that Beatrix Lehmann would have all the fun as Professor Rumford. It was rumoured that Williams wanted Molly Parkin – the innovator of *Nous* magazine – as Vivien Fey.

Tuesday 25 April: Graeme McDonald sent a memo to Williams on the first two scripts; he noted that this was a "good serial" but Part Two was better than Part One. About the proposed goat sacrifice, he warned, "It could cause a lot of concern for children, adults and me."

Thursday 27 April: Negative checks were carried out to ensure there were no real people or organisations with the names Professor Emilia Rumford, BIDS or Charles de Vries. This last character name was changed to Leonard de Vries; the plaque on the gate of the Hall read 'Principal: L.M. De Vries'.

Monday 15 May: John Leeson was contracted to provide Kg's voice for the serial.

Sunday 11 June: OB rehearsals were conducted prior to location recording.

For the scenes at the end of Part One, Baker refused to appear in shot as the Doctor lured Romana towards the cliff-edge and pushing her, as indicated in the script. He did not want the Doctor to appear threatening for the younger audience. He instead suggested to Blake that only his voice should be heard.

Blake selected the Chipping Norton area because he knew it from visits to his in-laws, and was familiar with the Rollright Stones. Mary Tamm drove out to the location with Susan Engel, who was familiar with the area; Engel had worked at the Royal Court and with the National Theatre. For OB recording, Baker had asked for, and received, a longer scarf which had been created by joining two together. Classical actress, writer and first female Equity president Beatrix Lehmann loved dogs and wanted to know all about Kg. She got on very well with Leeson and Baker, and gave Leeson a classic and valuable camera as a gift when she heard of his interest in photography.

Monday 12 June: The Drama Early Warning Synopsis was issued for *The Stones of Blood*; at this stage, the broadcast dates were not known. In the Promotional Material for the serial, the selling points were the storyline which involved myths and legends, guest stars Lehmann and Engel and the fact that Kg could not be used to solve every problem encountered. Visual effects assistant Roger Perkins made three full size Ogril from fibreglass in translucent fibreglass, and visual effects designer Mat Irvine decided that they should be internally illuminated.

Tuesday 13 June: The additional stones added to the Rollright Stones caused confusion for a school party which had arrived to count the stones as part of a project. A photocall for the serial was held at the circle, concentrating on Lehmann. The *Oxford Times* covered OB recording and took photographs of Baker fooling around with the prop stones and one of the bicycles. On a rare location shoot for the series, Leeson delivered his lines from the OB scanner van and was on talkback with the cast and crew. Since both Baker and Leeson did the crossword in *The Times* when not needed on set, on one occasion it appeared that Baker and Kg were doing the crossword together since the star was sitting with the prop dog, discussing

that day's clues with Leeson over the radio link and having Leeson respond in Kg's voice. One of the OB sequences on the serial had Tamm wearing the wrong costume which meant that she had to go and change while the crew waited to record the scene. The Doctor's beam machine was built by visual effects assistant Perry Brahan and mounted on a camera tripod. In full make-up as Cessair, Engel wore a bald cap. For the shots of Kg firing at the Ogril, the prop was tilted upwards on a bag of peat. For the final scene in which the Doctor had to tug the pendant away from Cessair's neck, the clasp on the necklace refused to break, causing Baker to tug Engel's neck quite painfully.

Wednesday 14 June: Overnight, the students at Reed College stole the TARDIS prop as a prank and hid it down the road in a quarry; the sequence of Kg moving along in Part Two, the dog was helped to traverse the moorland by Irvine and assistants Brahan, Perkins and Bill Pearson who pulled the prop on nylon threads and placed it on a trolley arrangement.

Thursday 15 June: A strong prop scarf with a concealed rope was used for the rescue of Romana in Part Two.

The library footage of the light under the water from World Backgrounds in Ulster was apparently filmed for an episode of *Euro*.

Thursday 22 June: Clearance checks were run so that the costumes of a Wirm from *The Ark in Space* and a Sea Devil from *The Sea Devils* could appear in the serial; the Sea Devil was not used and replaced by an android prop.

Studio rehearsals on the serial began on Friday 23 June and Thursday 6 July. The birthday party scene was added by Blake and the regular cast when the first episode was found to run short at read-through; Tamm very much liked the idea of the birthday scene. Fisher was less happy with the notion, feeling it had no relevance to his storyline, and it was dropped on the orders of Anthony Read.

Monday 3 July: Each studio day was scheduled so that recording took place from 2.30pm to 5.30pm, and then from 7.30pm to 10pm. Some establishing shots of the stone circle were done as model shots when it had been possible to get the required long shots on location; this model was made by Perkins. The Doctor's comment about robot dogs being all the range in Trentham, New Jersey was suggested by American actress Elaine Ives-Cameron. The beam machine used in the studio was a different prop to that used on location.

Tuesday 4 July: The visual effects assistant pushing the Ogril in the cellar was visible on screen.

Sunday 16 July: Silver plastic sheeting was used to reflect light behind the windows of the hyperspace vessel. Fisher envisaged the Megara as looking mechanical, but this was an image that Williams wanted to get away from. Blake changed the notion of the Megara being two steel balls because he felt it was too similar to something from *Star Wars* and opted for a hell of lights. Baker was not impressed with the Megara props and felt that they looked cheap, and he and Engel laughed at the 'Tinkerbells'. The Megara dialogue was delivered by Gerald Cross and David McAllister from the cottage set, while the puppeteers stood on the black

drapes of the TARDIS limbo set. In one shot, Engel's robe had to be carefully arranged to cover her feet since – as a studio visitor pointed out – these had not been painted silver.

Monday 17 July: Part of the globe on the beam machine was found damaged when work began in the studio. Baker was concerned that the piece of chalk the Doctor used to mark his arrival in hyperspace might look like a cigarette. The prop skeleton found by the Doctor kept on falling out of the door which it was leaning against. The hyperspace vessel was made by Irvine from Plasticard and EMA beams, with additional model kit elements including parts of an Apollo Lunar Module and an Eagle from Space 1999; it was designed to fit with the sets which had already been made by John Stout's design team.

Tuesday 18 July: The TARDIS control console broke down and had to be operated manually by an out-of-vision visual effects technician. Baker enjoyed playing the TARDIS scenes with Tamm in a manner which showed that the Doctor was inexperienced with women. The unused birthday cake was eaten by the crew at the end of recording.

Initial editing took place on Sunday 22,

Monday 23, Wednesday 25, Friday 27 and Saturday 28 July. First edits were broadcast of all instalments apart from Part Two, which was re-edited on Saturday 28 October, a week before broadcast. When dubbing some of her lines after the main recording, Engel had German measles which she then passed to Blake just before he went on holiday.

Blake had wanted a distinctly different type of incidental score for the serial, but Williams encouraged him to use Dudley Simpson as usual. Music recording for the first two episodes took place from 2.30pm to 5.30pm at Lime Grove Studios on Friday 18 August, while a similar session was held for Parts Three and Four on Wednesday 30 August; Simpson was formally booked to score Serials 5C to 5F on Friday 29 September.

Saturday 28 October: The BBC1 continuity announcer commented that this was the hundredth Doctor Who serial prior to Part One.

Monday 1 January 1979: For *The Model World* of Robert Symes in August 1978, Irvine filmed a special sequence of the hyperspace craft flying around a planet.

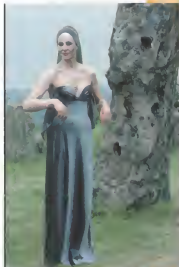
The sound effects of an Ogri, and the

Doctor pouring the tritium crystals were included on the CD *Doctor Who 30 Years at the Radiophonic Workshop* issued in July 1993 by BBC Enterprises. The VHS release of the serial in May 1995 included the first edit of Part Two which included the deleted 38-second sequence of Martha and de Vries at the Hall which had been removed just prior to transmission. Vivien Fay and Cailleach figures were issued by Harlequin Miniatures in 1999.

In Australia, the serial was repeated in the late 1980s. New Zealand screened the story in June 1980, repeated it in December 1987/January 1988 and again in April 2001. BBC Prime screened the story in June/July 1999.

The story was released as a Region 1 DVD in October 2002 as part of *The Key to Time* box set. This included a commentary from Mary Tamm and Darrol Blake recorded at qMC on Tuesday 14 May 2002. The DVD release included the broadcast version of Part Two. The BBC Archives retain D5 copies of the original two-inch videotapes.

In the Cast section, it should be noted that Gerald Cross was only credited as Voice of the Guardian in the *Radio Times* and not on-screen.



Vivien Fay – looking as glam as ever after four thousand years.

themselves faced with a new and even greater threat. Can they survive it – and turn it to their advantage?

The Androids of Tara

Three Times A Lady **BY ROBERT SHEARMAN**

Here comes the bride, all dressed in, um ... purple.
Can Doctor Who get to the church in time to crash the wedding?

Late one night, my girlfriend told me she thought it high time we got married. Apparently I turned a little pale. The concept had always terrified me. She went to bed, and left me up all night to pace around, pick at the fridge, and think things through. I needed something to distract myself. A bit of Doctor Who. "What's this? *Androids of ...* oh, yeah, *Zenda* spoof. That'll do."

Graham Williams' vision of the series is big. He likes his Time Lord mythology enough that it pops up somewhere in almost all of his stories. He introduces the Guardians, sets the Key to Time in motion. And yet, slap bang in the middle of his tenure, there's a story which is so small and so domestic. In Part Four of your typical Williams adventure Tom Baker gets frantic and boggle-eyed as he struggles to save the universe. In Tara, he's trying to stop a wedding.

Because in Tara, marriage is death. If Count Grendel gets Mary Tamm up the altar, whatever name she calls herself, her life is over. I watched stunned as the metaphor hit home. Not even love was enough. The one character in the whole story who expresses it with any real passion is Lamia – and so she's the only one who gets killed. Even at the top of the story, Tom and Mary act like a married couple. He just wants to put his feet up in front of the telly with his best (canine) mate, she's nagging at him to get to Asda before the shop shuts.

Was this where my childhood fear of marriage had come from? From *The Androids of Tara*? It was like watching my future onscreen. (With additional swordfighting, obviously.)

And yet, as I watched it, I began to be won over. Because it's gorgeous, unpretentious stuff. Tom is never better. He's not the sort of Doctor who'd be coerced into a quest, he'd much rather get embroiled in a small scale adventure just for the fun of it. The whole thing radiates charm and warmth. Peter Jeffrey is the most likeable villain ever. The jokes come thick and fast, but are never forced. And K9 gets stuck in a boat!



I've never read *The Prisoner of Zenda* – nor knowingly met anyone who has. I like to imagine it doesn't exist at all, save in our fan consciousness, something to associate with *The Androids of Tara*. "Tara? That's the one based on *Prisoner of Zenda*. Sorted."

And for years that's all Tara meant to me. A gentle spoof of something I'd never read. Bless.

DWM ARCHIVE

DWM 293

COMMISSIONING

Fri 16 May '78 *Androids of Zenda* scripts commissioned for Wed 21 Jun '78, delivered Wed 14 Jun '78 (Part One), Tue 20 Jun '78 (Part Two), Fri 23 Jun '78 (Parts Three and Four)

PRODUCTION

Mon 24 Jul '78 Leeds Castle, Leeds, Kent (Forest)
Tue 25 Jul '78 Leeds Castle (Airshaft, New Lodge, Castle Moat, Battlements, Water Gate)
Wed 26 Jul '78 Leeds Castle (Courtyard, Gateway, Cellar, Battlements, Moat)
Thu 27 Jul '78 Leeds Castle (Woods, Pavilion of the Summer Winds, Cellar)
Fri 28 Jul '78 Leeds Castle (Castle, Countryside, Courtyard, Moat)
Mon 14 Aug '78 Television Centre Studio 6: TARDIS, Android Surgery in Castle, Room in the Palace, Cell, Corridor
Tue 15 Aug '78 Television Centre Studio 6: Dungeon, Prince's Cell, Corridor outside Dungeon
Mon 28 Aug '78 Television Centre Studio 1: Ante Chamber and Coronation Room, Surgery Corridor, Corridor outside Dungeon, Dungeon
Tue 29 Aug '78 Television Centre Studio 1: Great Hall, Hunting Lodge, Tunnel, Pavilion

BROAD TIMES

Sat 25 Nov '78 Part One: Finding the fourth segment of the Key to Time is easy. But getting it away proves more difficult as the

Doctor and Romana become involved in problems of identity. **Sat 2 Dec 78 Part Two:** The wicked Count Grendel holds Romana, the Princess, the Prince – and the fourth segment. Can the Doctor prevent him being crowned King of Tara? **Sat 9 Dec 78 Part Three:** The battle for control of Tara turns into a duel of wits between the Doctor and Grendel. But the Count shows he has more treacherous tricks up his sleeve. **Sat 16 Dec 78 Part Four:** Grendel's dastardly plans reach their climax. Only a swashbuckling rescue by the Doctor can save Romana and the others, and recover the fourth segment.

Just a typical coronation ceremony on Tara.



By the end, I was able to wake my wife-to-be, and tell her to buy a new dress. Because what *Androids of Tara* does so brilliantly is show that the things usually too small to register on Doctor Who's radar are actually quite important too. It's trivial and delicate and disposable ... and utterly sublime. Yes,

ARCHIVE EXTRA

Director Michael Hayes did not really want to work on Doctor Who, but agreed to because Graham Williams was a good friend of his from Z Cars. Hayes cast Neville Jason as Reynart, having worked with him on the BBC's *Mo'oretz* in the 1960s in which Jason had played Lapointe.

The *Androids of Tara* was the first Doctor Who serial for Valerie Warrander and Jill Hagger as

set designer and make-up artist. Visual effects were handled by Len Hutton whose first serial had been 1968's *Fury from the Deep*; this was his seventh and final story as a full designer.

Sunday 23 July 1978: On location there was a good atmosphere between cast and crew, helped by the lovely summer weather. Hayes got on very well with Tom Baker and they spent a lot of time swapping old stories and jokes. Baker also eagerly talked to Simon Lack, who was playing Zadek, about his work in Noel Coward's plays. He also got on well with Paul Lavers, playing Farrah, since both men wanted to inject more humour into their scenes. Mary Tamm liked the serial since it offered her several roles; she and Peter Jeffrey enjoyed working together after appearing together in *The Odessa File*. The crew was based at the Great Dane's Hotel for the week.

Monday 24 July: The white steed ridden by Grendel was called Winston and only had one eye. During filming, Jeffrey found that the vision on his helmet kept falling down and obscuring his face.

Thursday 27 July: The Pavilion of the Summer Winds was a prop erected by the BBC design team on location.

The second recording block on the serial was originally to have started on Sunday 27 July but was deferred by a day.

First edits were broadcast of Parts Three and Four, and second edits of Parts One and Two.

Thursday 23 November: The Radio Times ran a caricature of Tom Baker walking Kg by the cartoonist 'Marc'.

The paperback *Doctor Who and the Androids of Tara* later became Book No 3 in the Target Library. A figure of Count Grendel was issued by Harlequin Miniatures in 1999.

The serial was repeated in New Zealand in April/May 2001. BBC Prime screened the story in July/August 1999. The story was released as a Region 1 DVD in October 2002 as part of *The Key to Time* box set. This included a commentary from Tom Baker, Mary Tamm and Michael Hayes.

The Power of Kroll

Accidents Will Happen **JONATHAN MORRIS**

DWM ARCHIVE

COMMISSIONING

Fri 26 May 78 *Moon of Death* scripts commissioned for Mon 5 Jun 78; delivered Wed 7 Jun 78 (Parts One and Two), Thu 15 Jun 78 (Parts Three and Four)

PRODUCTION

Mon 18 Sep 78 *The Maltings*, Snape, Suffolk (Area 1 (Wetlands))
Tue 19 Sep 78 *Iken Cliff*, Iken, Suffolk (Area 7 (Marshes), Area 8 (Marshes), Area 5 (Marshes/Boat))
Wed 20 Sep 78 *The Maltings* (Area 3 (Swamp), Area 2 (Landing Platform))
Thu 21 Sep 78 *The Maltings* (Area 1 (Mooring)); *Iken Cliff* (Area 5 (Lake))
Fri 22 Sep 78 *Iken Cliff* (Area 6 (Marshes/Hut/Stockade))
Mon 25 Sep 78 *Iken Cliff* (Area 4 (Stockade/Marsh/Hut))
Tue 26 Sep 78 *Iken Cliff* (Area 4 (Hut/Mooring), Area 6 (Marsh))
Wed 27 Sep 78 *Iken Cliff* (Area 4 (Stockade))
Thu 28 Sep 78 *Iken Cliff* (Area 4 (Stockade))
Fri 29 Sep 78 *Standby day*
Mon 9 Oct 78 *Television Centre Studio 6: Refinery Control Centre, Refinery Corridor, Refinery Pump Room*
Tue 10 Oct 78 *Television Centre Studio 6: Refinery Pump Room, Refinery Rocket Silo, Refinery Gantry*



polology in advance. This is going to be another of those I-remember-what-I-was-doing-when-I-first-saw-it-I-was-eating-a-peanut-butter-sandwich reviews. I know you're sick of them. I feel sorry for whoever in this issue has to pretend that they've never

Karaoke night was a popular pastime on the third moon of Delta Magna. All together now – "Kroll! Kroll! Kroll!"

looked at a potted cactus in the same way since Meglos.

But there is a quintessential-magic-y reason why I've chosen to write about *The Power of Kroll*. And I did choose it. You see, there's a pecking order to these reviews – the most important people get to go first and choose the best stories. Which is why Russell T Davies is doing *The Stones of Blood*.

However, even if I was as important as Russell T Davies, I would still've chosen Kroll. Why? Because I think it's great. Or rather, the five-year-old me thought it was great – and when it comes to Doctor Who, the five-year-old me gets the casting vote. He has better taste.

True story. Around the time when this story was broadcast, the district nurse came to my school. Five-year-old me was placed at one end of a corridor with an eye chart at the other. The school nurse said, "Read out the letters as I point at them with the pencil." And I said, "What pencil?"

Yes, my eyesight was bad. So bad, in fact, that I thought the scenes where Kroll rises up out of the swamp were convincing. I remember, I was so terrified I nearly choked on my peanut butter sandwich.

Admittedly looking at it now it's a disappointing special effect. Well, of course it is, it's a special effect in a Doctor Who story. Criticising a Doctor Who story for having disappointing special effects is like criticising *Citizen Kane* for not featuring CGI dinosaurs. It's the last refuge of the lazy, the drab and the pointless. If I had a bullet for each person who criticised Doctor Who stories for its special effects then I wouldn't have any bullets left over after I'd shot them all.

I don't mind that the story is a bit seen-it-all-before, because

at the time I hadn't seen-it-all-before. I loved the bit at the end of Part Two where the bloke gets dragged to his death by a tentacle. And the bit at the end of Part Three where the bloke gets dragged to his death by a tentacle. I loved all the tentacle deaths. And the sonar image, and the heartbeat in the pipes ...

Yes, the five-year-old me loved every moment of it. Even though I could make out nothing more than an exciting, roaring blur. Whether I enjoy it now as an adult is irrelevant – it was being made for kids in 1978, it wasn't being made for me in 2004. Of course, now I can appreciate it for its thematic depth and use of allegory. I can, but I don't, because I don't

watch Doctor Who for thematic depth and use of allegory, I still watch it to see blokes being dragged to their death by tentacles.

However, should I wish to go back to being that five-year-old me again, I don't need to wear rose-tinted spectacles. I just take out my contacts. And there it is, back again, as indistinct as ever: The exciting, roaring blur.

After all, who hasn't re-enacted the famous Kroll-rising-out-of-the-swamp scene on their own in the bath? Summoning the beast from the murky depths by shouting 'Kroll! Kroll! Kroll!'

Okay, so that's just me, then.

Wed 11 Oct '78 Television Centre Studio 6: Swampie Temple, Control Room and Corridor
Thu 19 Oct '78 Bray Studios: Model filming
Fri 20 Oct '78 Bray Studios: Model filming

RADIO TIMES

Sat 23 Dec '78 Part One: The hunt for the fifth segment of the Key to Time lands the Doctor and Romana in dangerous trouble with gun-running to primitive swamp dwellers.
Sat 30 Dec '78 Part Two: Caught between Swampies and technicians, things look black for the Doctor and Romana – particularly when the monster Kroll awakes.
Sat 6 Jan '79 Part Three: The Swampies decide the only way to calm the monster Kroll is by human sacrifice – with the Doctor, Romana and Rohm-Dutt as the victims.
Sat 13 Jan '79 Part Four: With Kroll on the rampage, the refinery and everyone in it seem doomed. Thawn's efforts to defeat the monster only make things worse. Can the Doctor find the fifth segment in time to save the day?



Right: Makes a change from corridors!

ARCHIVE EXTRA

Monday 23 January 1978: Norman Stewart as contracted to direct Serial 5E between Tuesday 11 July and Friday 10 November.

The later rehearsal scripts had an inconsistent mix of the two names for the main planet – 'Gannymede' [sic] and its replacement name, 'Delta Magna'. In Part One, Mensch serves drinks from a 'Gannymedian samovar', and it was originally Fenner who brought up the subject of Rohm-Dutt whom Thawn referred to as a 'mercenary'.

In the role of Thawn, Stewart considered Julian Glover and Alfred Burke. John Collin and Leo McKern were possibles for Rohm-Dutt, and although Gary Watson was initially offered the part of Ranquin, other candidates had been Edwin Richfield, TP McKenna and Frederick Jaeger. Peter Halliday and Michael Sheard were alternatives for Dugeen, before the role was

offered to Martin Jarvis. John Carter was also a possible to play Mensch.

Thursday 21 September: The waterproofs worn by the refinery crew were items used by the BBC crew in the damp conditions.

Rehearsals for the second studio session began on Monday 2 October but were originally planned for Saturday 30 September.

Wednesday 8 November: A second gallery only session was held in TC1.

The incidental music score ran to around 24 minutes, plus a further 14 minutes of 'visual music' which consisted of the Swampies chanting. Recording of this music was deferred because of industrial action.

Tuesday 13 March 1979: The Audience Research Report also commented that the trick

photography for Kroll looked 'obvious'.

The paperback later became Book No 49 in the Target Library. Rohm Dutt, Swampie Leader and Swampie Warrior figures were issued by Harlequin Miniatures in 1999.

ABC Australia repeated the serial in 1987; New Zealand repeated it in January/February 1988 and May 2001. BBC Prime screened the story in August/September 1999.

The story was released as a Region 1 DVD in October 2002 as part of The Key to Time box set. This included a commentary from Tom Baker and John Leeson recorded around Monday 13 May 2002.

In the Cast section, Mensch appears in [1-2] only.

The Armageddon Factor

Living On The Front Line **BY ALAN BAANES**



The Shadow – master of the dark places. Evil agent of the Black Guardian. A bod man ... Can't see for toffee with that mask on, mind.

There's an idea abroad that the three seasons overseen by producer Graham Williams were a comprehensive refutation of the filthy/gorgeous works of his predecessor, Philip Hinchcliffe, and his sinister lieutenant, script editor Robert Holmes; a betrayal of the legacy, in fact. But in seasons Fifteen and Sixteen, there's Fang Rock and Fendahl and the first half of The Stones of Blood to disprove that idea on the one hand; and The Android Invasion, The Hand of Fear and The Face of Evil on the other, squatting in Seasons Thirteen and Fourteen as if only to spoil the theory that cheesy sci-fi concept-led stories were invented in 1977. And although Tom Baker's performance becomes less and less about acting, and more and more about acting up, the line dividing these two supposedly irreconcilable eras isn't really a gulf, it's a hairline fracture.

The Armageddon Factor, then – well, of course Hinchcliffe would have gone for it. A children's hour reworking of an avowedly adult film (in this case, Dr Strangelove)? Check. A villain who skulks about in cobwebbed catacombs? Check. And, of course, a faintly ridiculous, heavily inflected music hall turn as a foil for the Doctor: Drax, who punctures the windy melodramatics of the main plot just like Henry Gordon Jago ... or D84 ... or Engin ...

Doctor Who was already turning that way under Hinchcliffe/Holmes, you see – towards bigger and sillier supporting characterisations, there to ensure that the leading man wasn't going to completely dominate the screen, there to give him a

DWM ARCHIVE

DWM 293

COMMISSIONING

Fri 26 May '78 Androids of Zendo scripts commissioned for Wed 21 Jun '78, delivered Wed 14 Jun '78 (Part One), Tue 20 Jun '78 (Part Two), Fri 23 Jun '78 (Parts Three and Four)

PRODUCTION

Mon 24 Jul '78 Leeds Castle, Leeds, Kent (Forest)
Tue 25 Jul '78 Leeds Castle (Airshaft, New Lodge, Castle Moat, Battlements, Water Gate)
Wed 26 Jul '78 Leeds Castle (Courtyard, Gateway, Cellar, Battlements, Moat)
Thu 27 Jul '78 Leeds Castle (Woods, Pavilion of the Summer Winds, Cellar)
Fri 28 Jul '78 Leeds Castle (Countryside, Courtyard, Castle, Moat)
Mon 14 Aug '78 Television Centre Studio 6: TARDIS, Android Surgery in Castle, Room in the Palace, Cell, Corridor
Tue 15 Aug '78 Television Centre Studio 6: Dungeon, Prince's Cell, Corridor outside Dungeon
Mon 28 Aug '78 Television Centre Studio 1: Ante Chamber and Coronation Room, Surgery Corridor, Corridor outside



The Doctor glues his finger to the edge of the picture.

➤ **Dungeon, Dungeon**
Tue 29 Aug 78 Television Centre
Studio 1: Great Hall, Hunting Lodge, Tunnel, Pavilion

hint of competition. Hence the scenery-chewing villains who start creeping in, from Tom's second and third years on: Mehendri Solon, Harrison Chase, Count Federico, Magnus Greel – these aren't subtle, layered personalities, they're camp, one-note grotesques. By the time of *The Armageddon Factor*, the Doctor is actually prompting John Woodvine's swivel-eyed Marshal to give him his best Richard II ("This blessed plot").

When there's no-one big for the Tom-Doctor to play against, otherwise reasonable stories fall flat: viz *The Force of Evil*, *Underworld*, *The Power of Kroll*. With the Marshal out of it at the halfway mark, *The Armageddon Factor* starts becoming very dull, very soon: cue Drax, a leftover element from an early version of *The Hand of Fear* wedged into the narrative with all the subtlety of a crowbar in the doorlock of a Ford Capri. And he's brilliant – a shortarse Time Lord mechanic, done ten years in Brixton, all shifty tics and (not Cockney) Sarf London street patois. It's like John Sullivan's turned up to cover the script editor's fortnight in Magaluf. (Come to think of it, Derek Trotter isn't the only 1980s icon anticipated in *The Armageddon Factor*: a bleeding-heart People's Princess emoting in hospital wards, making secret trysts with a hunky surgeon

– no wonder UK Gold pulled the serial one Sunday in 1997 ...)

Kg makes the point that Drax is 'silly', but as with the whole yin and yang of the Key to Time business, he's redressing a balance, there to counterweigh the blessed Baker. It couldn't last: one more year of big characters – of Duggans and Organos and Soldeeds, joining the Mariuses and Garrons and Amelia Rumbold – and the vastly colourful supporting cast, initiated by Hinchcliffe/Holmes, then developed under Williams, would be banished. End of the road. Finito. You'll search in vain if you find a genuinely interesting dramatis personae in support anywhere in Season Eighteen – just drab little people who perform functions, do jobs and make up numbers (quite literally, in the case of the *Logopolitans*). And they're mostly well-crafted, well-made stories. But I can't have been the only quietly wishing that – just for a splash of colour, just to see that last year's funeral Tom light up one final time – the Doctor would be maybe helping out the Argolins with their Tachyon Generator, or twiddling with a CVE, when up would pop a small bald man, with a twitch of the shoulders and an "Awright, Theet ..."

Smallness and sobriety have their virtues – but, as Drax himself would say, "Big is better, innit?"

ARCHIVE EXTRA



The Marshal and the Doctor spot something more interesting going on in the photograph above them.



Astra and Shapp in the Atrian war room.

5f from Monday 5 June through to Friday 26 January 1979.

➤ **Monday 10 April:** Anthony Read wrote to Baker and Martin thanking them for the draft scripts of Parts Three and Four.

➤ **Tuesday 5 October:** Problems on *The Pirate Planet* kept Read busy, so script editing on *Armageddon* did not start until late August. Read now sent copies of the rehearsal scripts for *Armageddon* through to Baker and Martin, explaining that their original submissions had all been very long and he had had to do some "drastic cutting". He had however added a scene in the TARDIS early in Part One since the Key to Time quest needed to be emphasised and otherwise the Doctor, Romana and Kg did not appear until very late in the episode.

➤ **Late additions to the script** included Romana explaining to Merak about why they need to find Astra in Part Three, Kg telling the Doctor that there was insufficient information to say how long the time loop would last in Part Four, and the climax of Part Six as the Doctor confronted the Black Guardian. The end of the serial featuring the Black Guardian was written by Williams and incoming script editor Douglas Adams in mid-October.

➤ **Part One's script** opened thus: 'A romantic drama is playing a war-time cheapie. Hero, heroine and the towers of Atrios like the New York skyline through a window. The hero is in a space pilot, the heroine in a nurse's outfit. They are in each other's arms: clean-cut profiles, fuzzy focus.' The Marshal was 'a stocky man like Tito, about 50, with gold epaulettes and plenty of medal ribbons on his uniform'; Astra wore 'a thin gold circlet round her brow'. The Shadow's minions were described in Part One: 'Only at the last minute do we see the black hooded and cowed, leprosy figure of the Mute grunting with effort as he drags Astra – minus her circlet – across the floor.' Drax was 'A stocky little man, portly even. With a touch of a swagger about him, like a crook, or a car dealer. Drax uses his hands a lot to express himself. The confident air of the born mechanic and hustler. Drax dusts himself down and sticks out his blunt mechanic's hand.' The Guardian which appeared in the TARDIS was introduced thus: 'On the screen is a figure smiling calmly

and benignly. He is dressed in white.' The script described the Shadow's world as 'The Third Planet, a lump of jagged black rock, whose fantastic shape has some likeness to a gothic castle – the Planet of Evil.' In Part Two, when the Doctor prompts the Marshal to say "this blessed plot" in his speech he is referring to Shakespeare's Richard II.

➤ **The models of the Planet of Evil and the Marshal's Command Module** were made by visual effects assistant Jim Francis.

➤ **Thursday 12 October:** The Drama Early Warning Synopsis was issued for *The Armageddon Factor*; at this point, no transmission date was scheduled.

➤ **Monday 16 October:** Graeme McDonald wrote to Williams commenting on the scripts; he had "thoroughly enjoyed" them and found them "exciting and inventive", although he felt high production values would be needed.

➤ **Friday 27 October:** Rehearsals for the serial took place at the BBC Rehearsal Rooms in Acton. Hayes cast Valentine Dyall as the Black Guardian, and used William Squire – an old friend of his from Stratford – as the Shadow; unfortunately Squire was going through a dark period in his life which left him somewhat remote from the production. On one run-through, Hayes suggested that John Woodvine played the Marshal with his native Geordie accent. Barry Jackson was an actor whom Hayes had often cast since the BBC Shakespeare production *An Age of Kings* in the early 1960s and with Squire. The balding Jackson was disappointed because he did not get to wear a wig as Drax, since the character description he had been given referred to Drax as having a shock of red hair. Contracted on Wednesday 18 October to play Astra, Lalla Ward's correct title is the Honourable Sarah Ward. Mary Tamm and Lalla Ward referred to each other's characters as 'Tratoria Romana' and 'Princess Disastra'.

➤ **Sunday 5 November:** A new tracer prop was made for the serial – the original had been lost since *The Power of Kroll*. There were fits of giggles over the line "slag and clinker".

➤ **Tuesday 7 November:** It had been intended to record all the Command Module scenes for

Parts Three, Four and Six in the evening, but these were abandoned because of lack of time.

Monday 20 November: Camera rehearsals could not begin until 11am because of a union meeting.

Tuesday 21 November: Union action caused 45 minutes recording time to be lost. As such, only some of the planned TARDIS scenes were recorded; these included the confrontation with the Black Guardian and some of the early scenes for Part One.

Wednesday 22 November: Two pieces of camera rehearsals were in the Mentalis room were taped and preserved for the BBC VT's 1978 Christmas Tape, *White Power Christmas*. The first – during the scene in Part Four where Romana comments how it was like sitting inside a bomb – showed Baker and Tamm (who had curlers in her hair) turning apparently to kiss each other. The second came from the sequence in which the Doctor asked K9 how long they had to destruction, commenting “You never know the F—ing answer when it’s important.” During the dinner break, Baker and Tamm were rushed to Line Grove Studios in costume to take part on a feature about the show’s fifteenth anniversary on *Notionwide*, discussing the series with Frank Bough and Carole Ann Ford who had played Susan at the series’ inception. In studio, 75 minutes recording was lost because of industrial problems. The Dark Hole scenes with Merak in Part Four were deferred to the next block.

Tuesday 5 December: The fake segment was polystyrene wrapped in silver paper. On this final day, Baker, Tamm and John Leeson recorded a special scene for *White Power Christmas*, which started with the Doctor and Romana apparently kissing in the control room. Noticing the camera in embarrassment, they break off and the Doctor offers K9 a drink, after which K9 sings *We Wish You A Merry Christmas*. The Doctor then asks K9 what he wants for Christmas, with the dog desiring “enough ball bearings to last the series through and fewer all irons on the floors of the planets we visit.” When K9 asks his master what his desire is at Christmas, the Doctor smiles at the camera for a moment and then gazes lustfully at Romana ... at which point Tamm dissolved into laughter.

Wednesday 6 December: Williams formally registered his appreciation towards Hayes for catching up on the disrupted studio recordings.

Friday 8 December: Promotional material for the serial emphasised the guest cast of Ward, Woodvine, Squire and Dyall.

Thursday 14 December: Adams wrote the *Radio Times* synopsis for the serial.

Saturday 16 December: Tamm’s departure was covered in the *Daily Mirror*. Her chief aim was to return to the theatre, but instead she starred in the BBC thriller *The Assassination Run*.

Friday 29 December: The gallery-only session in TCI had been postponed from Wednesday 15 December.

It was Tamm who suggested to Williams that Romana should regenerate, proposing that Ward – who had got on well with Baker – should audition for the part. There were times in studio when Baker’s behaviour made Hayes

angry and the director left the control gallery to argue with Baker, but found that he had calmed down by the time he reached the studio floor.

Editing was scheduled to take place on Tuesday 2, Thursday 4, Friday 5, Monday 8, Wednesday 10, Saturday 13 and Sunday 14 January 1979. First edits were broadcast of all the episodes. In Part One, the scene in which Astra and Merak snatched a few words at the hospital had the conclusion removed; in this Merak warned her about the dangers of absorbing radiation and the princess told him to give better care to the casualties. A first section of the Marshal’s speech in Part Three was removed; in this the Marshal gave his rank as “Marshal General”. The start of the scene where the Doctor accuses the Shadow of trying to break into the TARDIS was heavily cut. When the Shadow menaces Astra, he originally threatens Merak’s life unless she tells him the secret of the House of Atrios. The end of the scene with the Marshal looking for Shapp was also dropped. The sequence where the Doctor attempted to persuade Shapp that he was on Zeos was edited to remove the Doctor pointing out to the Major that there were no signs of destruction so he could not be on Atrios. The end of a TARDIS scene in Part Four was cut to omit the Doctor offering the partially completed key to K9 to “sniff” so that the robot can suggest a compatible material for the missing segment. When meeting the Doctor in Part Five, Drax initially tries to make a 50-50 deal to work with the Doctor and is told that there is “no financial gain involved.” Part Six had various cuts made. In the scene where Romana realises that Astra is the segment, the sequence ended with Astra pulling away from Romana with surprising strength, and Romana sees the Mute guarding them in the doorway. K9’s rehearsed alibi in Drax’s cell was “I am pleased to report your Malevolence, an especially nauseating end to the meddlesome Doctor and his prattling accomplice” to which the Doctor says, “Don’t overdo it.” Another cut was the Shadow describing himself as “the keeper of the Heart of Darkness and Chaos.” The episode also lost the end of the scene where Drax urges the Doctor and Merak to go on without him; Drax attempts to use his stabiliser on the Mute emerging from the Shadow’s Lair but the batteries have failed ... a sentiment which K9 agrees with.

Music recording for Parts One and Two took place at Line Grove Studios on Wednesday 17 January 1979. Line Grove had been booked for the music recording on Parts Three and Four on Wednesday 24 January, but the presence of a major Shirley Bassey production meant that it was moved to CTS Studios at Wembley.

The music for Part Five was recorded on Wednesday 7 February and that for Part Six on Saturday 17 February – both at Line Grove. Dubbing for the serial was planned for Thursday 18 and Thursday 25 January and Thursday 1, Thursday 8, Thursday 15 and Sunday 18 February.

Tuesday 16 January 1979: Transmission of Part One was promoted by an appearance from Baker on *Pebble Mill*, celebrating the five hundredth episode of the series with Donny MacLeod. Baker discussed what was and wasn’t acceptable programme content, entering along a row of monster costumes including a Wirrn, an Ice Warrior, a Mummy, a Voc robot and the Nucleus of the Swarm. A monster montage of clips was recorded for *The Lively Arts*.



Thursday 18 January: A monochrome photograph of Baker accompanied the listing for Part One in the *Radio Times*.

Saturday 20 January: A 53-second trailer was shown at 5.14pm on the evening of transmission, comprising the missile attack on the TARDIS and K9’s rescue of the Doctor and Romana from the War Room. The *Daily Mail* ran a piece commenting on the series’ overseas sales, while Part Two was dubbed for transmission the following week.

Saturday 17 February: *Gotcho* by Tom Scott, the tune played during the technical breakdown of Part Five, was the theme to *Storsky and Hutch*.

Tuesday 5 June: Dick Mills of the BBC Radiophonic Workshop issued the undubbed tape of *The Armageddon Factor* Part Three to demonstrate the addition of sound effects on the documentary film *The New Sound of Music*.

Australia repeated the serial in the late 1980s. New Zealand first screened the serial in September/October 1980, with repeats in February 1988 and May 2001. BBC Prime screened the story in September/October 1999.

The sound effect of the attack on Atrios was included on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* issued in July 1993 by BBC Enterprises. The serial was released by BBC Video on VHS in June 1995 with a cover painting by Colin Howard and a spine by Andrew Skilleter. Harlequin Miniatures issued figures of the Marshal, Romana and K9 from the serial in 1998.

The story was released as a Region 1 DVD in October 2003 as part of *The Key to Time* box set. This included a commentary from Mary Tamm, Michael Hayes and John Woodvine recorded at 4MC on Tuesday 14 May 2002. The BBC Archives retain D3 copies of the original two-inch videotapes.

Parts of the *White Power Christmas* skit were shown on the ITV1 programme *TV’s Noughest Blunders* 5 on Wednesday 23 April 2003.

In the Cast section, ‘Hero’ and ‘Heroine’ should be in inverted commas, and Merak is in [1-4].

Top: The Shadow’s holiday slides left Princess Astra unimpressed.

Above: Mentalis ponders the meaning of life, the universe and everything. Probably.

★ RADIO TIMES

Sat 25 Nov 78 Part One: Finding the fourth segment of the Key to Time is easy. But getting it away proves more difficult as the Doctor and Romana become involved in problems of identity.

Sat 2 Dec 78 Part Two: The wicked Count Grendel holds Romana, the Princess, the Prince – and the fourth segment. Can the Doctor prevent him being crowned King of Tara?

Sat 9 Dec 78 Part Three: The battle for control of Tara turns into a duel of wits between the Doctor and Grendel. But the Count shows he has more treacherous tricks up his sleeve.

Sat 16 Dec 78 Part Four: Grendel’s dastardly plans reach their climax. Only a swashbuckling rescue by the Doctor can save Romana and the others, and recover the fourth segment.

Season 17

One Step Beyond

It was the year when Doctor Who achieved its highest-ever viewing figures, cemented its popularity with UK viewers, made inroads into the US, and saw love blossom behind the scenes. But it was also the year Doctor Who lost a producer and a whole story. Andrew Pixley bypasses the Randomizer and visits 1979...

As things geared up for the 1979/80 season, producer Graham Williams was faced by inflation – running at 22%. He was being asked to produce shows to the same quality as the grandiose serials made by Phillip Hinchcliffe, however not only had the BBC failed to increase programme budgets in line with inflation, but they now imposed cutbacks. In real terms, Williams had a budget only 60% of that allocated to Hinchcliffe.

Other problems were also waiting in the wings for Williams. He now had less freedom from his superiors, and former producer Barry Letts was given a "watching brief" over the series by Graeme McDonald. Merchandising and fandom were on the increase, and BBC Enterprises demanded a greater amount of Williams' time, yet extra man-hours could not be allocated to the production office.

It was also going to be a tough year for Douglas Adams in his role as script editor. He was desperately keen to have new writers joining the show with fresh ideas, but approaches to prospective scribes such as satirist Richard Stillege did not result in storylines. While *The Domesday Contract* was still a potential script from Allan Prior, it seemed as if *Erinello* would have to be dropped on the grounds of expense since a large budgetary allocation had been made to David Fisher's *The Gumble with Time*. In terms of style, both Williams and Adams were keen to sacrifice continuity in favour of good plots.

Tom Baker returned to England from his publicity tour of Australia. During his visit, the actor had taken part in a series of television adverts where – as the

Doctor – he urged youngsters to "Keep Australia Beautiful" and also featured in posters for the campaign. Picking up with episodes from 1977 in the wake of a series of Jon Pertwee repeats, the show remained popular there. The syndicated screenings of *Doctor Who* on PBS stations across North America were also gaining a rapid following. American merchandisers started to produce tie-in goods, such as *The Adventures of Doctor Who* novellisation compendium from Nelson Doubleday, or brooches, rings and pendants featuring the Daleks and K9 from S Weiner. Pinnacle Books also made a deal to start reprinting Americanised versions of Target novellisations with a foreword by SF author Harlan Ellison. The first titles appeared in April.

In the wake of the disputes between Baker and the production office, there was an uneasy calm. Williams could be tense at times when dealing with a star who took the series very seriously indeed, but who would also snore during what he felt were dull scenes and who spoke out against repetition of material. Baker was aware that his relentless dedication to certain aspects of the show could be tiresome to the producer. Fortunately, Baker formed a strong friendship with Adams and – along with Lalla Ward – they socialised a great deal.

On Wednesday 28 February 1979, a rubbery Dalek appeared on BBC1 in the children's comedy series *Graham's Gong* – a show filmed the previous summer in Havant. Back at the production office, Adams was still having problems finding suitable scripts to complete the season, in addition to all his commitments to various projects based on *The Hitchhiker's Guide to the Galaxy*. His attempts to find new writers faltering, Adams fell back on trusted scribes who could deliver workable scripts. His predecessor Anthony Read submitted a storyline entitled *The Horns of Nimrod* in late February; this was another narrative which drew upon Greek legends as the basis of a futuristic storyline. On Friday 2 March, *The Domesday Contract* was delivered, along with the first scripts for *The Gumble with Time*. Still keen to develop his aborted thriller anthology series *The Zodiac Factor* when he moved on from Doctor Who, Williams sent an outline for the anthology – now entitled *Zodiac* – to Terry Nation on Thursday 1 March.

Interviews for a replacement voice artiste for K9 were held on Friday 9 March, while the scripts for *Nightmare of Eden* arrived from Bob Baker. By the following Friday, David Brierley had been selected as the new voice of K9.

The Gumble with Time had been provisionally scheduled as the second serial in production, and production unit manager John Nathan-Turner demonstrated that it would in fact be practical to take a minimal unit to Paris to film exteriors and remain within the budget. Overseas shooting was a major coup for the series, but also impacted on the concerns over Fisher's *Buildog Drummond* spoof. With the director about to start work on *The Gumble with Time*, Williams and Adams discovered that Fisher was in the midst of problems in his private life, and it was impossible for him to do a rewrite. As such, the pair completely rewrote the French serial over the weekend of Friday 16 to Monday 19 March, stripping away the 1920s setting and writing out K9. The robot dog was also absent from the scripts of *Destiny of the Daleks*, since Nation had not wanted his creations to engage in a face-off with the popular companion.

Shooting on the season had been due to start on *The Creature from the Pit* on Monday 19 March, but was deferred because of industrial unrest at Ealing Film Studios. Filming with Baker and Ward got underway on Wednesday 21. Later that week, an extract from Doctor Who was used to illustrate a BBC News story about a new report on TV violence. Also, on Friday 23 March, Adams sent a memo to McDonald expressing his disappointment over the problems he had had with new writers. The script editor wrote that he had "spent too much time and energy" on writers who could not deliver acceptable scripts, and would

K9 WAS WRITTEN OUT OF 'DESTINY OF THE DALEKS' AS TERRY NATION DIDN'T WANT SUCH A POPULAR CHARACTER TO FACE THE DALEKS!



One girl and her dog: new Romana Lalla Ward (and K9) meet the press in Clatterburg Square

now rely on old hands instead. He found it a "surprise and disappointment" that after 15 years so few writers seemed to understand what the series was all about. Around this time, Adams' old colleague John Lloyd asked him to submit material for his new BBC2 show, *Not the Nine O'Clock News*, but Adams was unable to find the time. The script editor was already busy reworking his radio scripts for *The Hitchhiker's Guide to the Galaxy* into a play to be staged at the ICA from Tuesday 1 May.

On Monday 26 March, Baker took time out from shooting *The Creature from the Pit* to film an insert as the Doctor for the 40th edition of the children's wildlife programme *Animal Magic*. The star could still be difficult with directors while working, but often just needed to vent his frustrations or boredom, albeit in a very scathing manner. The perfectionist star very much enjoyed working with Ward again, and was delighted that she too wanted to rewrite her dialogue to make it more amusing for the younger viewers. Ward saw the series very much as a children's show with an ironic appeal for adults, and rapidly understood and empathised with Baker's approach.

Despite his lack of success, Adams persevered with attempts to commission new writers, and on Monday 2 April formally asked Alan Drury to develop a notion called *The Tearing of the Veil* for delivery by Sunday 27 May. The previous day, the first of several items celebrating the 21st birthday of the BBC Radiophonic Workshop appeared in the form of *Wife How* Also Sound House, a Radio 3 documentary in which composer Delia Derbyshire discussed her realisation of the show's theme tune. On Monday 2 April there was a filmed report by Vera Gilbert on *Nottingham*, including the show's opening titles and an interview with Dick Mills. A BBC LP and cassette entitled *BBC Radiophonic Workshop 21* was also released, including the Doctor Who theme and TARDIS sound effect, plus a music cue from *The Mind of Evil*. And on Wednesday 11 April, Pebble Mill screened a film shot by Tony Francis at the



This page – the Daleks are back (in BBC1 1979's *Destiny of the Daleks* was the first appearance of the metal mutants for four years. Above: Exploding 'stuit' Daleks attack the escaping prisoners. Above right: Press Call of the Daleks, including (on the left) the weird Madame Tussauds model. Right: "Run for it!"



Workshop on Friday 6 April which included an extract from *An Unearthly Child*, and showed Mills dubbing a scene in *The Armageddon Factor* Part Four.

With the problematic recording on *The Creature from the Pit* underway, there were more enquiries about the exploitation of K9 merchandise; on Wednesday 4 April, the Fine Art Company asked about marketing K9 dog bowls. With a clip from Part Five of *The Armageddon Factor*, Doctor Who was featured on the Multi-Coloured Swap Shop Star Awards 1979 recorded at Television Theatre on Sunday 8, and broadcast on BBC1 on Sunday 15 April; Baker was nominated for Children's TV Star (losing to Tony Hart) and the series for Children's TV Programme (defeated by *Grange Hill*).



With the Leela ownership debacle settled, it was agreed that a settlement would be paid to Chris Boucher on Thursday 19 April; the payment was finally made on Monday 21 May. On Tuesday 24 April, Brierley was booked as K9 for a minimum of 16 episodes to be made between April and December. And on Monday 30 April, the film crew started shooting in Paris on the hastily rewritten version of *The Gamble with Time* which was temporarily rechristened *The Time of the Sephiroth*. By now, Baker and Ward had already become quite close to each other. Although Baker was still attempting to maintain the lifestyle of a carefree bachelor, the crew could now

production were filled with *Nightmare of Eden* and the newly delivered scripts for *The Horns of Nimón*, both of which could be recorded almost entirely in studio. Shortly before recording, the title of the Paris story was finally settled upon as *City of Death*.

Adams was now lagging behind with his new radio series; recording of the first new Hitchhiker's episode on Saturday 19 May was only partially completed because Adams had not finished the script. To add to Adams' workload, on Tuesday 29 May he was commissioned for a pilot script taking *The Hitchhiker's Guide to the Galaxy* to BBC2, to be delivered by Wednesday 1 August.

Issue 1430 of *TV Comic*, dated Saturday 12 May, was the final edition to carry a Doctor Who reprint strip; apart from a stint in the sister titles *Countdown* and *TV Action*, the comic adventures had been running in *TV Comic* since November 1964. At this point, BBC Enterprises had their own plans to

publish a comic covering BBC shows akin to *Independent Television's* Look-In. A *Voc* from *The Robots of Death* appeared briefly in a feature about abseiling down the East Tower at Television Centre on Blue Peter, broadcast on Thursday 17, this had been pre-filmed on Tuesday 8 and Wednesday 9 May. The Friday 23 May edition of BBC1's children's television discussion show *What Do You Watch?* saw the cliffhanger of *The Power of Knoll Part Three* alongside clips from *The Sweeney* and *Danger UXB* in an item on "Thrills and Thrillers" with contributions from pupils of Framwellgate Moor Comprehensive School, Durham which had been recorded on Monday 23 and Tuesday 24 April. On Friday 25 May, WH

Allen published the first of their much delayed juvenile novelisation range, *Junior Doctor Who and the Giant Robot*; this had encountered problems at the production office when Williams had objected to

Peter Edwards' likeness of Baker on the internal illustrations.

Doctor Ew, a wicked spoof of the series written by Andrew Marshall and David Renwick, appeared on the LWT sketch show *End of Part One* on Sunday 27 May. Recorded at the start of January, this featured Fred Harris as Dr Eves with Sue Holderness as a Mary Tamm-esque companion called Gloria and a Tin-Thing-That's-Meant-To-Look-Like-A-Dog in an adventure on the planet Chromakey 5, where the current Doctor is shot by a gun-toting dustbin when he becomes too expensive, and has to regenerate into Tony Aiken. On Tuesday 5 June, *The New Sound of Music*, another BBC TV programme celebrating the work of the BBC Radiophonic Workshop, featured Mills dubbing a sequence with K9 from *The Armageddon Factor* Part Three.

And as fandom continued to grow, so did another set of problems for Williams. The producer attempted to be accommodating, but found that the fans were becoming too demanding. With his limited resources, working with fandom was causing delays in production. On Wednesday 6 June, Williams wrote a memo to his superiors, commenting, "Frankly the number of unauthorised visitors to Doctor Who recordings is becoming increasingly irritating".

By June, Baker was living most of the time at Ward's flat, although the two stars were feeling that maybe their liaison was a bad idea. *Destiny of the Daleks* started shooting on location, and on Friday 15 June, the production office heard from Roger Haskell of General Aviation who offered the assistance of his company with regards a prospective Doctor Who film. The return of the

GRAHAM WILLIAMS ATTEMPTED TO BE VERY ACCOMMODATING, BUT FOUND THE NEWLY-FORMED FANDOM TOO DEMANDING...

see the signs of romance – although this was kept strictly secret from the press and public. The time in Paris was magical for the two stars, and saw their relationship blossom into love. The overseas filming also resulted in considerable press coverage.

While the popular newspapers covered the Paris location shoot, the film insert of the Doctor describing the strange monsters he had encountered was broadcast in *Animal Magic* on Tuesday 1 May. The next day, various publishing enquiries were discussed at the production office. Nick Webb of New English Library – who had commissioned Adams' novelisation of *The Hitchhiker's Guide to the Galaxy* at Pan Books – was interested in a range of original Doctor Who novels alongside the Target novelisations, while Denis Segue of Denis Alan Print proposed a bi-monthly poster magazine and a hardback book celebrating 15 years of Doctor Who. On Wednesday 9 May, Williams indicated that he liked NEL's approach which might be more polished than the novelisations. While the DAF proposal was viable, he did not feel it to be outstanding.

On Wednesday 2 May, Drury delivered *The Tearing of the Veil*. This was a Victorian piece with the TARDIS arriving at a vicarage during a fake séance being conducted to contact the vicar's late wife. In the ensuing narrative, an animated demon doll became a beacon for an evil force, the Doctor lost most of his life force and wandered around largely in a night gown, and K9 was ripped apart by a poltergeist. Although two scripts were written for it, *The Tearing of the Veil* was not developed further. The fourth and fifth slots in



Tom Baker and Lalla Ward posing outside a Paris café during filming for *City of Death*. Love blossomed for the two actors during the shoot.



"You might as well have painting by computer!" The Doctor declaims on the subject of art – and he's in the right place! Paris filming takes in the Louvre.

Daleks was promoted with an appearance on *Blue Peter* on Thursday 21 June, when a home-made Dalek crafted by Richard Berelson came face to face with its BBC counterpart amidst clips from *The Dalek Invasion of Earth* and *Genesis of the Daleks*. Berelson's Dalek also took part in a photo session alongside Baker for DAP, although the company were then told that these images could not be used commercially. To tie in with the new Dalek serial, plans were made for a new book from Target entitled *K9, The Daleks and Others*, which replaced the planned title of *The Third Doctor Who Monster Book* that autumn.

In desperation at finding a script to conclude the season, Adams embarked upon developing a six-part story himself. His initial idea was to have the Doctor withdrawing from involvement with galactic affairs and was more of a send up of the show's format, although this was vetoed by Williams. Instead, Adams developed a story about a great Time Lord criminal from the past with fantastic powers which had the provisional title of *Sunburst*. Desperately trying to finish his novel as well as supervising the Original Records re-recordings of Hitchhiker's, Adams now failed to deliver his radio scripts again, meaning that recordings on Wednesday 11 July and Wednesday 1 August both had to be cancelled. Thankfully, BBC Light Entertainment agreed to defer delivery of the TV pilot script to the end of November.

On Wednesday 4 July, Baker attended a preview of that year's *Blackpool Illuminations* with lots to include a Doctor Who tableau with which of monsters; he also presented a sash to winner of the Blackpool Queen of Lights competition. Ward posed for BBC publicity shots on Tuesday 10, selecting the amusing schoolgirl outfit she had worn on *City of Death*. On Thursday 12, *The Pirate Planet* began a series of BBC repeats at 6.55pm, apart from BBC Cymru in Wales; this was to be followed by *The Androids of Tara*.

On Friday 13 July, Williams confirmed to General Aviation that the Doctor Who film proposal had been shelved, and suggested that the company should contact them again in six months. The producer's concern about fans being present in studio was borne out when some interference with props by one group of visitors on the Dalek story cost valuable recording time. With Dettiny of the Daleks completed, there was a brief break in production which allowed Baker to make a personal appearance in Birmingham on Thursday 19 July. On Monday 30 July, the star made a similar appearance at Brent Croft while the *Daily Record* ran an interview with him conducted during production of the Dalek serial. The following day, Baker moved on to Hitchin. The repeats attracted the attention of Peter McKay in the *Evening Standard* on Wednesday 8 August where he criticised them for their sexism, observing that the real fans of the series were all middle-aged men.

During rehearsals for *Nightmare of Eden*, Baker recorded a special trailer to preview the new season in the presentation studio at Television Centre. Having the Doctor summoned from his slumbers inside the TARDIS by a voice warning him about the Daleks, this item was recorded on Thursday 9 August. Taping on *Nightmare of Eden* then began a few days later; this serial and the next would be effectively studio-bound in a cost-cutting measure.



Tom Baker gets an eyeful of the 'Fantastic First Issue' of *Doctor Who Weekly*!

An interview with Lalla Ward conducted by Judson Bennett during the Paris shoot and rather ironically titled 'Why I could never fall in love with Doctor Who' was published in August, promoting the new season. At the production office, an exhausted Williams decided that he wanted to spend more time with his young family and move on from Doctor Who, although McDonald tried to persuade him to stay on. On Wednesday 15 August, it was formally agreed that Adams could script the season's concluding six-parter, and also that John Lloyd's storyline, now referred to by the working title of *Shylock*, could be developed by another writer.

Over the weekend of Saturday 18 and Sunday 19 August, the Doctor Who Appreciation Society held Panopticon III at the City University in London. Baker, Williams and Adams all attended, along with Dez Skinn of Marvel Comics who announced that he would be editing a new comic, *Doctor Who Weekly*, due to launch in October; this had only been agreed on Friday 17 with BBC Enterprises. The first serial, 100,000 BC, was screened in its entirety, along with the fan film project *Oxens in the Sky*. Baker gave a talk on the second day,

discussing his recent visit to Australia and also the forthcoming *City of Death*. On Thursday 23 August, Williams wrote to Jan Vincent-Rudzki, the DWAS President, to thank him for the enjoyable event, but also sounding a note of warning that the number of fans wanting to attend production hinted that the goodwill extended by the production office was being abused. Williams was now aware that the worst criticism of the series came from the devoted fans, who were older than the target audience. He and Baker were agreed that they had little interest in the stories that had gone before; they were concerned about creating something new and exciting.

The Doctor Who Annual 1980 published by World Distributors featured both a cover photograph from the series and – for the first time – the current logo, as K9 and Tamm's incarnation of Romana joined the Doctor for more adventures. The repeats of *The Androids of Tara* enjoyed some very large audiences of over ten million because, by Thursday 23 August, industrial action had blacked out all the ITV regions apart from Channel. Baker and Adams attended another convention over the August Bank Holiday weekend; this was SeaCon '79, the World Science Fiction Convention which was being held in Brighton that year; here, the 1977 *Whose Doctor Who* documentary was screened along with the first episode of the series.

While writing *Shada* (the new name for *Sunburst*) in August, Adams was approached by BBC Radio Schools producer Mike Howarth about an edition of *Exploration Earth* entitled *More Machines*. Howarth hoped that Adams could give "suggestions for development of a serial, from his extensive experience of science-fiction writing". Having read the script as drafted, Adams contributed ideas for the recording on Wednesday 21 November; finished broadcasts began on Monday 25 February 1980. On Wednesday 25 August, a fee was agreed with Lloyd so that his *Shylock* story could be developed by another writer.

The premature departure of director Alan Bromly from *Nightmare of Eden* meant that Williams himself was left to handle the post-production aspects of the serial, as well as working with Adams on his *Shada* scripts. With Williams



Organon (Geoffrey Baker) receives a strange visitation in *The Creature from the Pit*. Wonder if he saw that coming in his crystal ball!

confirming that he would be leaving the series, he suggested to McDonald that a suitable replacement might be John Nathan-Turner who had worked on the series as production unit manager since 1977. Nathan-Turner was keen and able, and Williams had already attempted to have him appointed to the post of associate producer. However, McDonald offered the series first to George Gallaccio, a former production unit manager who had successfully produced *The Omega Factor*, a BBC Scotland paranormal series featuring Louise Jameson which had aired that summer. However, Gallaccio was looking for a more artistic and less technical series, and instead opted for the period drama series *Małenicz*. It was therefore agreed that Nathan-Turner would be promoted to produce *Doctor Who* from December, with Letts continuing to keep an eye on the programme.

The specially recorded trailer was broadcast on BBC1 at 8.16pm on Saturday 25 August, a week before the series began. On Thursday 30 August, publicity for the new season got underway with a photo shoot for Baker and Ward along with some Daleks, the unveiling of the Blackpool Illuminations tableau (which would be on show through to Sunday 28 October), a repeat of the trailer and the appearance of 'Spaced Out', an article on the costume design of *Destiny of the Daleks* by Anwar Bati in the *Radio Times*.

Destiny of the Daleks opened the new season in the 6.10pm slot on Saturday 1

September, with the ITV strike ensuring regular audiences of around 13 million. The new run was promoted in the *Daily Telegraph* by the article 'Daleks Herald Attack On New Season'. On Thursday 6 September, Baker spent the afternoon recording *Rain for Danger*, an edition of the BBC Radio schools programme *Springboard*, at Portland Place. The debut serial then received more promotion on Saturday 15 September when Dalek operator Cy Town was interviewed in *The Sun*.

On Monday 17 September, Target Books published *The Adventures of K9 and*

Right: Two of the *Doctor Who* greetings cards released by Denis Alan Print during 1979.



Other Mechanical Creatures by Terrance Dicks; this heavily illustrated text and puzzle book was a sideline to the standard novelisations, and had replaced the planned *K9, The Daleks and Others*. Other merchandise on the market included *Doctor Who Candy Favourites* from Goodies, a range of four jigsaws showing the Daleks and K9 under the title *The Amazing World of Doctor Who* from World International, a *Doctor Who* 3D Clay Picture from Remus, and some pencil sharpener by HCE.

Another dream now hit Adams in that Radio 4 had done a deal with the *Radio Times* to put *The Hitchhiker's Guide to the Galaxy* on the front cover, if five new episodes were ready to transmit during the third week of January 1980. As such, Adams would have to focus on the radio scripts, with the earlier aborted recording completed on Tuesday 11 September. This left Adams little time to set up scripts for the new season. Unhappy with the pressure of rewriting other writers' scripts and having to provide his own stories to fill the slots, Adams decided that he too would depart with Williams at the end of the season. On Wednesday 19 September, *The Tearing of the Veil* was accepted, subject to alterations which would be required at a later date. Other ideas pitched

Friday 23 March 1979: Model filming of the TARDIS and the Tynholmian egg, well in a clearing on Chlois for *The Creature from the Pit*.

included a story about the supersonic Concorde aircraft from production assistant-turned-director Peter Grimwade, and an outline called into the Comet from novelists James Follett which concerned an alien race living inside a frozen comet which they believed was the extent of the universe. On Thursday 20 September, Williams responded to a letter from Jean-Marc Lofficier, a California-based writer who was proposing to write an episode guide book to the series, expanding a two part piece he had written for the French magazine *L'Eon Fantastique*; Williams agreed to help as far as was practical.

Saturday 22 September saw Baker doing a photocall with the TARDIS, K9 and a Dalek for Denis Alan Print, who shortly issued the images as greetings cards and posters. The following week, recording began on *The Horns of Nimón*. Thinking ahead to the next season, on Tuesday 25 September Nathan-Turner sent two LPs by French composer Jean Michel Jarre (presumably *Oxygene* and *Equinoxe*) to McDonald, suggesting that synthesiser music akin to this could be used for background on the show; McDonald was rather confused, believing that Nathan-Turner was suggesting that he wanted to use Jarre's compositions. Also, it was agreed again on Wednesday 26 September that the basic outline for Lloyd's story, now referred to again as *The Doomsday Contract*, could be developed by another writer.

On Thursday 27 September, Clare Showell, executive producer of the BBC Schools programme *Look and Read*, sent Williams a script for her show in which she boped Baker could appear as the Doctor, and hoped to meet up with producer and star on Tuesday 2 October. As *City of Death* began transmission on BBC1, an interview with Baker by William Marshall entitled 'The World of the Weird Dr Tom' appeared in the *Daily Mirror* on Saturday 29; in this, Baker observed that he was about to buy a home for the first time in his life. To follow on from *Destiny of the Daleks*, an abridged version of the soundtrack to its predecessor *Genesis of the Daleks* was issued by the BBC on LP and cassette with linking narration recorded by Baker.

On Tuesday 2 October, Williams indicated to McDonald that he was now having problems with *Doctor Who* fans disrupting production because of set visits, and he had been forced to reprimand some of his staff. The debate about whether Baker should accept the *Look and Read* assignment dragged on through October, and ultimately McDonald indicated that he was unhappy about the prospect of Baker appearing as the Doctor outside *Doctor Who* itself.

With recording on *The Horns of Nimón* completed, Baker embarked on a nationwide tour to promote the launch of *Doctor Who Weekly*, which he undertook for no fee as a favour to editor Dez Skinn; the actor felt he was merely helping to promote his livelihood. Wednesday 10 October saw him up in Leeds and Manchester, while the following day he visited Birmingham and Wolverhampton, as well as filming an interview with Alan Towers at the Annie Osborne School in Coventry for BBC's *Midlands Today* programme that evening. Baker discussed the major tour and how he enjoyed meeting the children, commenting that he enjoyed his privacy being invaded. Friday 12 October saw the star at Woodford Garden and Wandsworth in London, the same day that the Pan Books paperback of *The Hitchhiker's Guide to the Galaxy* – which had taken up so much of Adams' time – went on sale. The *Daily Star* on Saturday 13 October had a piece by Jenny Knight who had covered Baker's publicity trip to Liverpool, with Baker commenting that he was so famous that



Season's greetings! Tom Baker and *Generation Game* hostess Isla St Clair help publicise the BBC's 1979 Christmas line-up.



Tom Baker and a marauding Manderel wait their cue on the *Empress* set during studio recording for *Nightmare of Edey* during August 1979.

he was even recognised by former Prime Minister James Callaghan. Aimed mainly at the juvenile market, *Doctor Who Weekly* Issue 1 was dated Wednesday 17 October and featured basic articles on the show amongst reprint strip material, and also two new comic strips. One featured the Doctor's foes, and the other showcased Baker's Doctor; this debuted with Doctor Who and the Iron Legion, written by Pat Mills and John Wagner from one of their undeveloped notions for the TV series, and drawn by Dave Gibbons.

After the whistle-stop tour, a rather tired Baker was pleased to rejoin Ward in Cambridge for location filming on *Shada* which began that weekend. Unfortunately, production was already disrupted as – for the third year running – industrial disputes broke out. On BBC1, the ITV strike meant that *City of Death* attracted over 16 million viewers on its final episode, the largest audience ever for Doctor Who. Reaction to the more humorous stories now being presented was mixed; in the letters column of the *Radio Times*, while Lee Rogers of Hastings found it superb, Paul R Maskew of Exeter did not like the series being played for laughs.

The style of the show was also of interest to Nathan-Turner who started planning his first season. Shortly after the Cambridge shoot, Nathan-Turner and his partner Gary Downie were introduced to Ian Levine by production manager Ralph Wilton. Although primarily involved in the music business, Levine was a tremendous Doctor Who enthusiast who had collected many old episodes on film and videotape. Borrowing old episodes from Levine, Nathan-Turner became enthusiastic about the show's rich history and saw how introducing elements of continuity could appeal to the fans whom he believed had not liked the humour present in the recent series.

In Tuesday 23 October, another episode of the Hitchhiker's radio series had to abandon its recording part-way through due to a lack of script. Thursday 25 October saw K9 – voiced by David Brierley – examining a facsimile of himself made by a young viewer on *Blue Peter*, and promoting *The Creature from the Pit* with presenter Tina Heath. The same day, another special book was published by Target in the form of *Terry Nation's Dalek Special*; edited by Terrance Dicks, this was similar to the K9 volume the previous month.

The *Creature from the Pit* began transmission, but with ITV broadcasting again from Wednesday 24 October, ratings were soon down to around ten million. On Friday 2 November, McDonald asked Nathan-Turner and Letts if they felt there was any mileage in making one or two of the following year's stories in

Australia as a co-production; Australia had always been a major customer for the series in the past and Baker's promotional tour at the start of the year had generated a lot of interest.

By early November, *The Hitchhiker's Guide to the Galaxy* was topping the best-seller lists and Adams was finalising his TV pilot script for BBC2; the second new radio episode was also completed on Wednesday 14 November. As rehearsals on *Shada* continued, Nathan-Turner drew up his plans for the 1980/1981 season. Keen to drop six-part stories, Nathan-Turner sought extra funding for a 28 episode season, thus giving him seven four-part stories to be made between Monday 10 March 1980 and Friday 30 January 1981. Bill Cotton, the Controller of BBC1, agreed to this, and Nathan-Turner used the length of the new run as a major selling point in publicity.

However, Nathan-Turner also wanted to change the line-up on the series. Feeling that the Doctor, Romana and K9 formed a fairly invincible trio, he wanted to make the TARDIS crew more vulnerable. As such, the incoming

ON BBC1, THE ITV STRIKE MEANT THAT 'CITY OF DEATH' ATTRACTED THE SHOW'S HIGHEST-EVER RATINGS - OVER 16 MILLION!

producer spoke to Ward and suggested that she should move on from the series towards the end of the next season; this fitted in with Ward's own desire to expand her career beyond Doctor Who. Ward sensed that Nathan-Turner wanted to aim the series at a slightly more adult audience, cutting down on the jokes which she and Baker enjoyed. When Ward was booked on Friday 23 November, it was for only 20 of the new episodes.

By now, there was a major problem for the production team. When the cast and crew arrived to start recording the second studio session of *Shada* on Monday 19 November, they found that because of industrial action they had been locked out. It was hoped that this two-day session could be remounted at a later date, and so rehearsals continued for the third block.

Two BBC shows carried Doctor Who items on Tuesday 27 November. A Dalek appeared as a futuristic teaching assistant in the schools careers programme *It's Your Choice* (recorded on Tuesday 30 October), while in *The Mike Harding Show* on BBC2, comedian Harding arrived in a TARDIS-like gents lavatory complete with Ron Grainer's theme tune. Williams complained about this second item on Thursday 20 November, having been unaware of the impending spoof, and learned that this comedy show had been taped back on Friday 30 March 1979.

By now, the situation with regards studio time at Television Centre was critical. Some of the Christmas spectacular shows had major demands on



Wednesday 16 September, 1979: A behind-the-scenes shot from *The Horns of Nimón* showing the Nimóns' 'Landscape' of Angthon victims.

facilities, and during the last week of November it became clear that the third recording session on Shada would have to be deferred. This was a major blow for Williams, who had wanted to go out on a high. On Friday 30 November, Williams formally agreed with McDonald that work on *Shada* would cease. It was then that Williams and Baker met Terrance Dicks in the BBC bar and heard that he was about to leave for Los Angeles to attend the country's first major Doctor Who convention, having been invited by Lofficier whom he had been helping with his guide. Williams recalled earlier declining the invitation, believing that *Shada* would be in studio. However, with the schedule cleared both star and producer could fly to the USA as a piece of promotional work on behalf of the BBC. McDonald gave his blessing, and the two men attended the event organised by Lucy Chase-Williams at the Sunset Hyatt Hotel on Sunset Boulevard that weekend. Both were amazed to discover that the following for the series was largely young adults rather than children. Baker found the experience rather unnerving as some fans, totally caught up in the show's magic, called out "Take us with you!" The star did a number of interviews at the event, explaining how he liked to look for humour and irony in alien situations and referring to the vast majority of popular television as "whippetshit".

Had *Shada* gone as planned, recording for the season would have concluded on Monday 3 December, the day on which another recording for the *Hitchhiker's* radio series was attempted with an incomplete script. The following day, Nathan-Turner began negotiations to use K9 for Serials 5N to 5V. Back from Los Angeles, Baker now departed for Sweden to work on a BBC documentary about Nobel Prize Winners from Friday 7 to Tuesday 11.

There was now insufficient time and money to remount *Shada* for transmission from mid-January, and with great reluctance work on Serial 5M was formally abandoned on Monday 10 December. In the meantime, Nathan-Turner was aghast to discover that Williams and Adams had no scripts in reserve for the new season. One of the scripts on file was the aborted *The Witch Lords* which Dicks had partially delivered in early 1977; seeing the potential of this story, Nathan-Turner recommissioned it under the title *The Vampire Mutations*. The new producer was now also having second thoughts about the use of K9, and felt that the dog should only appear in parts of the first four stories in the next season.

Williams and Adams were given a farewell party in a basement conference room at the BBC on Friday 14 December, and the following day Baker recorded his narration for the Nobel Prize programme. Ward auditioned – almost as a joke – for the role of Ophelia in the forthcoming BBC2 production of *Hamlet*. Assuming she would not be cast because she was "the Doctor Who girl", Ward was amazed to win the part, and began rehearsals on Wednesday 19 December.

The debut serial for the new season was to be written by David Fisher, who had pitched a new story called *The Psychonauts* to Adams. This concerned time-travelling beings called the Nephilim (a demonic name in Hebrew mythology) who travelled in sleeping sarcophagi. Nathan-Turner opted to revive an earlier notion of Fisher's about a futuristic holiday camp threatened for protection money by Mafia-style gangsters. As such, Nathan-Turner



Cripest II's (a lucky Nimón)

roughed out a scenario entitled *Avulon* and sent it to Fisher so that a set of four scripts could be quickly developed. The producer also decided that to reinvigorate the series, he wanted to use as many writers and directors as possible who had not worked on Doctor Who before.

Nathan-Turner approached Johnny Byrne, whom he had worked with on *All Creatures Great and Small* to offer him the post of script editor, but Byrne did not want to relocate from Norfolk. Then Robert Banks Stewart, the producer of *Shoestring*, recommended Christopher Hamilton Bidmead, a former actor who had written for television and contributed to scientific journals. Bidmead was offered the job just before Christmas, to officially start in the New Year.

The *Horns of Nimón* appeared on BBC1 over the Yuletide period, pitched against *Digby, the Biggest Dog in the World* in ITV's Christmas line-up. On Saturday 29 December, Ward donned her *Destiny of the Daleks* costume to appear on *Multi-Coloured Swap Shop* en route for her rehearsals on *Hamlet*. Emphasising Baker's colour and enthusiasm to keep the series exciting, Ward discussed her work as an artist with reference to the book *Astrology for Dogs (and Owners)* which was due for publication in February 1980.

K9's recent appearance on *Blue Peter* was included in the series' *Review of the Year* on New Year's Eve. Bidmead then formally took up his post at the start of January 1980 and went through the previously unmade storylines. The *Teatime of the Veld* did not appeal to him, and was written off as unworkable. Brinnell was recommissioned from Pennant Roberts with Nathan-Turner giving advice on

how it could be restructured for the revised format. Bidmead then requested some fundamental changes to the story's structure which required too much time from Roberts alongside his directing work. What Bidmead wanted were serials which had a strong scientific concept at their core rather than relying on magical mythology; he also arranged for the production office to subscribe to *New Scientist*. Before Christmas, Bidmead had had an informal chat with Stephen Gallagher, an SF writer whose radio script, *An Alternative to Suicide*, had attracted Bidmead's attention. Gallagher soon delivered an outline entitled *Dream Time*.

Like his predecessors, Nathan-Turner was wary of fans disrupting production of the programme, and on Friday 4 January, he issued a memo about restrictions on



Monday 15 October, 1979: It's a jolly boating weather as Erika Ward and Tom Baker go punting on the Cam in Shada.

studio visitors. On Monday 7 January, Arrow Books proposed a Doctor Who Technical Manual which Nathan-Turner gave his blessing to three days later.

At the end of 1979, Baker had recorded linking material for a new season of *The Book Tower*, which was networked by Yorkshire Television from Wednesday 2 January to 6 February 1980. Meanwhile, Baker was busy on an HTV/Columbia Pictures TV movie entitled *The Curse of King Tutankhamun's Tomb* which began a two month shoot around Monday 7 January with work near Chippendale and in Egypt. After the previous season had concluded production, Baker and Ward had agreed that their romance had not been a good idea, and had gone their separate ways as Baker departed for foreign climes. In late 1979, the pair had filmed a couple of television advertisements as the Doctor and Romana advertising Prime Computers for the Australian market.

On Saturday 12 January, Part 4 *The Horns of Nimón* brought Doctor Who to a premature end on BBC1. In London, the production office moved from Threshold House to Union House as John Nathan-Turner and Christopher Bidmead set about laying the foundations which would allow Doctor Who to be rebuilt for the new decade.

Destiny of the Daleks

Are 'Friends' Electric? **BY KEVIN DAVIES**



Waking after hundreds of years asleep, Davros was pleased to find he could still play all his Basement Jaxx albums through his headset.

By late 1979 I was 18, and the rose-tinted specs of my youth had been ripped off and crushed underfoot by a trio of bully boys; a would-be-TV-pro's technical curiosity, a young art student's cynicism, and peer pressure from fledgling organised fandom, whose collective opinion informed me that Terry Nation's writing was 'terrible'. Even Douglas Adams, my second great hero, later said to me, of poor old Terry, "Very nice man; can't write for toffee!" Well, you can't expect all your friends, let alone your heroes, to see eye-to-eye, but it was a bit rich coming from a man with terminal writer's block! So it goes.

We now know that Douglas probably contributed more to Destiny than we guessed at the time. We spotted the in-joke of course; Origins of the Universe, the book the Doctor reads, written by one Oolon Colluphid, a character borrowed from The Hitchhiker's Guide to the Galaxy. The Doctor's taunt about the Daleks' inability to climb up the shaft after him and Romana's jokey regeneration also betray Adams' touch. David Gooderson had played the barman in Hitchhiker's, so we can guess Douglas even had a hand in casting too. But according to Andrew Pixley, the plot of the adventure as broadcast varied little from the original storyline by Terry Nation. So what did Destiny have to offer, despite any alleged shortcomings of its credited author?

Firstly, June Hudson's white lycra and cigarette-quilting Movellan costumes; impractical but sexy, especially on Suzanne Danielle and Peter Straker. Prototype Steadycam was employed, at the same location re-used two years later in the Blake's 7 episode, Games. Big Ron from EastEnders and David Yip from The Chinese Detective, were two of the slaves. It was directed by the interestingly chaotic Ken Grieve, whom Douglas Adams described as "a mad Scottish hippy". Grieve used a mirror apparatus in front of the lens to get lovely low angles from the pedestal cameras, as the Daleks burst through the sugarglass wall.

Lastly, there were the Daleks themselves; more than the usual three, albeit with wobbly plastic casings and multiple repairs. At least they were still murderously in control of the themselves, if not the situation. They certainly seemed to put the Fear of God into Romana, thanks to new girl Lalla Ward's lovely performance. But digging Davros from the rubble was their biggest mistake. Of course, there were rumours that I personally tried to sabotage the electronics of Davros' chair when my friends and I visited the studio. I was evidently unsuccessful. He dominated every bloom! Dalek story thereafter: "Until the Daleks' universal supremacy is accomplished, I cannot allow myself the luxury of death."

Poor Davros. Poor us!

This story represents a crossroads, I believe, for Doctor Who, for Terry Nation, and for me personally. From the start of this season, Tom Baker's ego seemed increasingly out of control, Nation subsequently emigrated (this being his final script), and I went into the TV business shortly after visiting the set, consequently never seeing Doctor Who in quite the same light again.

Destiny had all the trappings of the great Dalek adventures; from the arrival of the TARDIS on a mysterious planet (Skaro – of course), meeting a bunch of slaves and potential allies, the traditional 'surprise' arrival of the Daleks at the first cliffhanger, through all the hide and seek/ducking for cover/escape and capture shenanigans, to the explosive conclusion and ultimate victory of the Doctor over his arch enemies. That's what Dalek stories had been all about, as far as I was concerned, from my earliest childhood memories until the first flush of real fanaticism, aged 14, soon after Genesis of the Daleks, when I met my first hero, Terry Nation.

ARCHIVE EXTRA

Friday 19 January 1979: When Ken Grieve was being booked to direct Serial 51, it was noted that Granada was considering him to direct three episodes of a film series at the same time, although Grieve himself was keen to do Doctor Who. Grieve was booked on Wednesday 24 January to handle the serial between Monday 23 April and Friday 17 August. The scripts were sent out to him on Sunday 25 March.

In the script for Episode Three, one scene on the Spacecraft Flight Deck had Sharrel conjuring up Agella's point of view on the large television screen, with the Movellans wearing earphones: "Sharrel is sitting at his control chair. As he

speaks his fingers play rapidly over a computer keyboard. His image appears simultaneously on the television screen, overlaid with a rapid series of flickering computer figures." In Episode Four, a speaking prisoner originally warned Tyssan's group of Daleks advancing on the ship, but this was rewritten to be displayed on the screen and save a minor speaking role.

Friday 25 May: The Drama Early Warning Synopsis for Destiny of the Daleks was issued.

Visual effects designer Peter Logan originally designed the Movellan ship to have leg supports which would fold out for landing.

Front axial projection was used for the model landing sequence, with the ship fitting into a pre-cut polystyrene block beneath the sand. Visual effects assistant George Reed made the Movellan spaceship from Plasticard and four fan blades cannibalised from electric heaters.

Friday 8 June: Read-throughs for the serial took place and film sequences were rehearsed.

Wednesday 13 June: Location allowed Tom Baker to detonate the explosion explosion destroying three dummy Daleks. Shope Shodeinde was originally to play Jall, but was taken ill and replaced by Penny Casdagli.

DWM ARCHIVE

DWM 283

COMMISSIONING

Wed 20 Dec '78 Destiny of the Daleks (W/T) scripts commissioned for Fri 19 Jan '79; delivered Fri 26 Jan '79

PRODUCTION

Mon 11 Jun '79 Winspit Quarry, Worth Matravers, Dorset (Cliff/Rocky Terrain)
Tue 13 Jun '79 Binnegar Heath Sand Pit, Wareham, Dorset (Nova Test Site/Terrain/Rocky Terrain/Ruined Building)
Wed 13 Jun '79 Binnegar Heath Sand Pit (Nova Test Site/Spacecraft Superstructure)
Thu 14 Jun '79 Winspit Quarry (Rocky Terrain/Excavations/Ruined Building)
Fri 15 Jun '79 Winspit Quarry (Rocky Terrain)
Wed 20 Jun '79 Visual Effects Department, Action: Effects inserts
Mon 2 Jul '79 Television Centre Studio 3: Ruined Building, Underground Chamber, Section of Tunnel, Corridor and T Junction
Tue 3 Jul '79 Television Centre Studio 3: Open Underground Area, Small Room
Sun 15 Jul '79 Television Centre Studio 1: TARDIS, Ruined Underground Area
Mon 16 Jul '79 Television Centre Studio 1: Dalek Control Area
Tue 17 Jul '79 Television Centre Studio 1: Spacecraft Flightdeck

RADIO TIMES

Sat 1 Sep '79 Episode One: The Doctor and Romana arrive on a desolate planet, only to find that they are not the only people interested in the remains of an ancient ruined city ...
Sat 8 Sep '79 Episode Two: The Movellans try to discover the purpose of the Daleks. The Doctor has a terrible suspicion.



The invincible Movellans – not quite so impressive when you take their batteries out, mind.



The Doctor takes the chance to catch up on his reading ...

➤ Sat 15 Sep 79 Episode Three: The Doctor's worst fears are realised, but he and Romana are trapped deep underground, and the Daleks are moving in for the kill.
Sat 22 Sep 79 Episode Four: The Doctor and Romana face a terrible quandary. How can they defeat the Daleks without unleashing a greater menace?

➤ Friday 15 June: Merchandiser Denis Alan Print visited the Dorset location and took various photographs of Baker with the Daleks.

➤ Studio rehearsals began on Friday 22 June and Friday 4 July at Room 502 of the BBC's Acton Rehearsal Rooms.

➤ Tuesday 26 June: Graham Williams wrote to the *Rodio Times* to point out that the Daleks would open the new series on Saturday 1 September and to inform them of the

production dates so that they could send photographers to the recordings.

➤ Sunday 15 July: A hand-held camera was used for cutaway shots of the debris falling from Agella's point of view. Cutaway shots were performed of infrared shots of footprints on the dusty floor, seen from a Dalek's point of view in Episode Three.

➤ Monday 16 July: Visual effects assistant Mike Kelt designed the exploding Dalek prop.

➤ Thursday 19 July: Promotional material for the serial was issued. This focused on the return of the Daleks after four years, the debut of Lalla Ward as Romana, some of the best alien costumes of recent years – most spectacular – and the appearance of Suzanne Danielle as a 'glamorous alien'.

➤ Tuesday 21 August: Because of the extensive post production, Grieve's directorial contract was extended to Friday 7 September.

➤ Incidental music recording took place at Lime Grove Music Studio on Wednesday 22 and Tuesday 28 August.

➤ First edits were broadcast apart from Episode Three which was a second edit. Saturday 8 September: The production office received a letter from PE Jenkins of Clapham who had spotted the 'Oulon Colouphick' (sic) reference to *The Hitchhiker's Guide to the Galaxy* on the book the Doctor read in Episode One.

➤ Hardback and paperback versions of the novelisation *Doctor Who and the Destiny of the Daleks* were issued simultaneously, both with a hurried cover painting from new artist Andrew Skilleter; with no visual material to work from. Skilleter based his composition on a publicity shot of Baker from *The Pirate Planet* and generic artwork of some Daleks. Latterly, the book became No 21 in the Target library. A German edition, *Doctor Who und der Schöpfer des Daleks* appeared from Goldmann Verlag in Germany in July 1990 with Chris Achilleos' 1973 artwork for *Doctor Who and the Daleks on the cover*.

➤ The repeats the following summer had far smaller audiences of around six million.

➤ BBC Cymru did not take the repeat, instead scheduling various programmes such as *Toxi*, *Ask the Family* and *The Phil Sellers Show*. The serial was repeated in Australia in the late 1980s. New Zealand repeated it March 1988 and May 2001. BBC Prime screened the story in October/November 1999.

➤ The 'Nova Device Countdown and Explosion' sound effect from the serial was released by BBC Music on CD in May 2000 as part of *Doctor Who at the BBC Radiophonic Workshop: Volume 2: New Beginnings*. The serial was reissued on VHS as part of *Doctor Who: The Davros Collection* for WHSmith in September 2001. Harlequin Miniatures issued a *Suicide Dalek* figure in 1998 and a *Movellan Warrior* in 2000; a 35mm Movellan model was produced by Alector in 2001.

City of Death

Voulez-Vous BY GARY RUSSELL

OWN ARCHIVE

DWM 105

COMMISSIONING

Fri 12 Jan 79 The Gamble with Time (WIT) scripts commissioned from David Fisher for Wed 14 Feb 79; delivered Fri 2 Mar 79 (Parts One and Two), Mon 9 Mar 79 (Part Three), Mon 12 Mar 79 (Part Four)

PRODUCTION

Mon 30 Apr 79 Denise Rene Gallery, Boulevard St Germain, Paris (Modern Art Gallery)
Tue 1 May 79 Place du Petit Pont, Paris (Paris); Le Notre Dame Brasserie, Place de Petit Pont, Paris (Cafe)
Wed 2 May 79 Rue de Vieille du Temple, Paris (Chateau); Tour Eiffel, Parc des Champs de Mars, Paris (Eiffel Tower); Musee du Louvre, Rue de Rivoli, Paris (Louvre Museum)
Thu 3 May 79 Boulevard St Germain/Rue Julien Le Pauvre/Rue St Jacques/Rue de Rivoli Boulevard St Michel/Avenue Des Champs Elysees/Petit Pont/Place de la Concorde/Jardin Des Tuilleries, Paris (Streets); Trocadero Metro, Place du Trocadero/Boisserie Metro, Avenue Kleiber/Dupleix Metro, Rue Auguste Bartoldi, Paris (Metro); Le Notre Dame Brasserie, Place de Petit Pont, Paris (Cafe)



Criminal mastermind Count Scarlioni. He's no oil painting, though, is he?

Allow me a moment to explain – I have begged the editor of this august publication to allow me to discuss *City of Death*. Widely, almost universally I'm assured, considered one of the pinnacles of Doctor Who's success; a story lauded by fans everywhere, most notably those between 25 and 35 for whom it has a twinge of "the time we grew up in" nostalgia. I only wish I understood why.

You see, to get the good things out of the way first – obviously I acknowledge that it has many fine points, I'd be mad not to nice filmwork, justifying its Parasian setting; great acting (Julian Glover is unbeatable, and the scene where Catherine Schell impassionedly questions just who she has been living with all these years is one of the best sequences ever in *Doctor Who*); some good modelwork; and some cracking lines about violent butlers, Louis XV chairs, stupidity and Paris telephone directories.

But where it falls down for me is that it carries about it an air of embarrassment (and no, I don't just mean the Professor Kerensky's death is poor, and the primordial sets are unconvincing). It's as if, every so often, the writer, producer and director thought, "hang on, this story is too good to waste on *Doctor Who*, let's water it all down with some silly bits." A nice moment it may be when the artist draws Romana's face as a clock, but no one wonders why or what relevance it has. How come no one seems remotely concerned that a café has been patronised by men in gangster hats and turned-up collars, brandishing revolvers? And in what way does the imbecilic

Duggan fit into this story? How on earth did anyone consider him fit and reliable enough to be sent on the mission he's on?

As a story, *City of Death* is indeed quite superb, but as a script, and as a finished production, it's let down by everyone except Glover, Schell and Lalla Ward who is, at least, consistent. Tom Baker offers no sense of drama, no sense of urgency. He tells us that he's appalled by the Count's plot, but never does the actor reflect this in his performance. Thus, if our hero doesn't take the threat seriously, why should we?

They say 16 million viewers can't be wrong (but let's face it,

what else was on TV back then? Oh, nothing. Literally.) and I'd love to be one of the crowd and celebrate *City of Death* as a masterpiece, but I'm sorry, it isn't. It's fragmented, has moments of grandeur and moments of farce (Cleese and Bron are the Hale and Pace of their day but less relevant to the plot) and moments where you just want to say "Oh gosh, just try a little bit harder and this really could have been superb."

Of course, one could say that about a majority of the series over the years. It's just that very little *Doctor Who* is placed on quite such a shiny, high pedestal for being so terribly average.

ARCHIVE EXTRA

■ The intention with *The Gombie with Time* was that David Fisher should produce a spoof of *Buildup Drummond* in the same manner that *The Androids of Tara* had spoofed *The Prisoner of Zenda*. Fisher's original idea was of Leonardo being a pal of the Doctor's and the notion of a time traveller having more Mona Lisas painted. At one stage, Fisher had the vision of three Leonardos painting away feverishly. The other inspiration was the notion of somebody waiting for the first creature to emerge from the sea onto the land ... and stamping on it.

■ Tuesday 16 January 1979: Michael Hayes was booked to direct Serial 5H from Monday 12 March to Friday 6 July. Since *The Armageddon Factor*, Hayes had been directing a series in Scotland; he did not see the original Fisher version of the script.

■ When it became possible to film on location in Paris and the setting of *The Gombie with Time* needed updating to the present day, Fisher was unable to do the rewrites, not only was he committed to developing material for a new Hammer television series, but he was going through various personal problems. Douglas Adams and Graham Williams performed the rewrite on *The Gombie with Time* between the evening of Thursday 15 March and the morning of Monday 19 March working, effectively without sleep, at Williams' house with some assistance from Hayes.

■ Adams reasoned out the tension in the closing episode mourning from the Doctor's inability to get a taxi, and also that the only place the TARDIS could be parked without attracting attention would be in a modern art gallery. Williams liked the notion that many of da Vinci's scientific ideas had in fact come from the Doctor, who tied in with the extravagant claims that the Doctor made about meeting famous figures from history. The script of Part One included references to the Randomiser as a point of continuity to *The Armageddon Factor*. K9 was dropped, firstly because the prop would be difficult to use in the rapid-moving sequences planned for Paris, but secondly because he was not felt to be essential to the storyline. The robot dog was referred to briefly in the script for Part Two, but was not to appear in the finished programme. Thus David Brierley, who had taken over K9's voice with the already-recorded *The Creature from the Pit*, was not required.

■ In the rehearsal scripts for *The Gombie With Time*, the alien race was referred to as the 'Sephroth'. Scaroth was described as 'Alien, green, with one eye to the side of his face and only a vestige of a nose and mouth. As far as he can, he shows tension and some cynicism.' Kerenisky was described as 'short, fat and benign' (later revised to 'short, slight and benign, somewhat apologetic in appearance'),

Scarloni was 'autocratic and severely suave' while Hermann was 'a tall, bearded man with a military bearing. Dedicated to the Count and totally ruthless.' Originally, Duggan was 'the epitome of the English "Gentleman" who can look after himself. He is in his mid thirties'; this was later changed to 'he is a rather down at heel Sam Spade type, who thinks he can look after himself.' In this first version of the script, the Doctor comments that Shakespeare sprained his wrist playing croquet in Part Four. When imprisoned with Romana, the Doctor apologises for shouting saying, "It's been a bad day." "You didn't have to sleep in a café last night," replies Romana. When searching for Scaroth in the past, Romana said this would be like "looking for a needle in the corn pike." The two art critics were both male and referred to simply as "One" and "Two". Throughout the scenes at the café, 'Le Patron is serving drinks to other customers unconcernedly. It is a hallmark of his character that he remains totally unfazed by anything that happens in his café.' The script also noted that the Count often kissed the hand of the Countess which carried the bracelet.

■ Thursday 22 March: Graeme McDonald responded to Williams, indicating that he had read the replacement script within 24 hours as requested; he found the tale "enjoyable", but was still unhappy about such in-house rewrites. McDonald felt that the "basic idea" of somebody meddling in history and the serial world was the same plot as a previous serial with "Dilys Watling" [sic] and Peter Butterworth (confusing *The Evil of the Daleks* and *The Time Meddler*), and that the later scenes resembled the 1964 museum theft caper *Topkapi*. Duggan was felt to be a potentially irritating character. McDonald was also concerned by the number of people being hit on the head, and asked if the story could not be relocated to Britain. Finally he suggested that there could be some fun with a translation box in a scene where the Doctor meets Leonardo. Williams responded the following day commenting that the plot was significantly different to *The Evil of the Daleks* with Deborah Watling, saying that he and Adams were also unhappy with Duggan as he stood, agreeing to reduce the concussive element of the story and observing that there was no masterpiece equivalent to the Mona Lisa in Britain to make sense of the Count's scheme. He also pointed out that it was the show's convention to speak modern English except when an alien naturally had no speech organ as with Erato (from *The Creature from the Pit*).

■ Wednesday 28 March: BBC Copyright agreed with Fisher's agent that he would not take a credit on the finished programme. Williams sent copies of both the Fisher original and his co-authored rewrite to Copyright, with a note that Fisher had agreed not to take a credit. Williams also indicated, "I believe that the scale

of the rewrites and the manner in which they were achieved falls outside the duties normally expected, certainly of the script editor." He also emphasised that there was no acrimony between any of the parties involved.



Top: The Countess. A beautiful woman, probably.

Above: Impressive model work from the end of *City of Death*.

■ Tue 8 May 79 Bray Studios:

Model filming

Wed 9 May 79 Bray Studios:

Model filming

Thu 10 May 79 Bray Studios:

Model filming

Mon 21 May 79 Television Centre

Studio 3: Ext/Int Modern Art

Gallery; Café

Tue 22 May 79 Television Centre

Studio 3: Leonardo's Studio;

Command Deck of Sephiroth/

Jagoroth Spaceship; Earth 400

Million Years BC

Sun 3 Jun 79 Television Centre

Studio 6: Kerenisky's Lab; Cellar

Storeroom; Hidden Room

Mon 4 Jun 79 Television Centre

Studio 6: Scaroth Montage; TARDIS

Shutter Screen; Kerenisky's Lab for

Part Four; Cellar Storeroom for

Part Four; Chateau Library/

Corridor for Parts One and Two

Tue 5 Jun 79 Television Centre

Studio 6: Chateau Library for Parts

Three and Four; Louvre; Kerenisky's

Lab for Kerenisky's agency

RADIO TIMES

Sat 29 Sep 79 Part One: The

Doctor and Romana visit Paris,

but what starts as a holiday turns

rapidly into something more

sinister as cracks appear in



Top: Despite being an evil alien intent on destroying all life on Earth, Scaroth did like his regular cup of tea at 4pm.

Above: The Doctor tries to beat David Blaine's 'hanging about on top of a pole' world record.



Tancredi threatens the Doctor with his tickling feather.

English art critics ("we might see if we could get someone like Alan Coren to do the other"). The scene would be recorded on Monday 21 or Tuesday 22 May and Adams felt "it would make for quite a stylish moment, particularly if no prior warning is given to the viewers." Adams closed by commenting, "Incidentally – and this isn't meant to be bribery (alright, yes it is) – if Cynthia (Cleese's daughter) is a Who fan and would like to come to the studio and see some of the monsters – like Tom Baker for instance – then I'll happily arrange that."

● Thursday 26 April: Cleese replied to Adams saying that the cameo "sounds great fun" and confirmed that Tuesday 22 May was a good day for him as he would be at Television Centre editing *Rat* (aka *Basil the Rat*) the final episode of *Foulty Towers*, the recording of which had been delayed by strike action and which was being recorded on Saturday 19 and Sunday 20 May. "Your bribe to Cynthia is accepted," he commented, adding, "If you do get Alan Coren, I do know that he knows a lot about art and might well come up with some good lines." In a PS, he added, "What about Jonathan Miller or Alan Bennett?" On Friday 27 April, Adams sent Cleese a production schedule, marking the Dalek story which Cynthia was welcome to come and see.

● It was apparently Lalla Ward – possibly in collusion with Tom Baker – who suggested the idea of Romana wearing a schoolgirl outfit. Throughout her time on the series, Ward admits to generally bossing the costume designers about. She had disliked the dress designed for her on *The Creature from the Pit*, and had rejected the initial designs offered to her by costume designer Doreen James for the Paris story. Ward went to Williams and explained that she wanted outfits that both reflected the eccentric side of her character's personality, while also being something which the children would find amusing. As such, the school-girl outfit was passed – with nobody considering the sexual/Lolita connotations of the Doctor's assistant being clad in this manner.

● When the location filming took place, there was no title for the serial on the film schedule.

The crew on the French shoot was kept to a minimum, although Hayes' team was surprised to encounter both Adams and Ken Grieve (the director of *Destiny of the Daleks* which was next in production) who were in Paris on a long pub crawl. The team arrived in France at the Charles de Gaulle airport, and after registering at the hotel, dashed off to start filming at the first location. Work on the first day was marred by the fact that a special pair of red shoes to be worn by Lalla Ward went missing, and the actress blamed James which caused their relationship to sour. Baker reverted to his grey coat for the serial (having worn his maroon one in *The Creature from the Pit*) and sported a small lapel badge of a painting palette to emphasise the artistic nature of the story. Hayes knew about filming in Paris from his days on the BBC detective series *Moigret* and wanted to pay homage to the 1963 romantic thriller *Chorode* in the location sequences.

● Wednesday 2 May: Williams contacted the unit from London and indicated that the material filmed at Notre Dame had not registered well enough on the rushes and should be reshot; production unit manager John Nathan-Turner persuaded him that this was not necessary and the unit's time was better spent elsewhere. The Eiffel Tower was the second location on this day. Hayes wanted to open on a close-up of Doctor and Romana and then do an impressive zoom back to show them on the Eiffel Tower – the midst of Paris, and to this end hired a 600mm camera lens which he and his son used in a dry run of the shot during their recce. However, on the day of filming, the lens supplied by the Spanish hire company did not fit to the BBC film camera and the shot had to be abandoned. Shooting on the Eiffel Tower was tricky because of mist, but by mid-day the drizzle which had plagued the team that morning was clearing. After filming at the Louvre, the early evening was spent back to the Eiffel Tower where Baker and Ward posed for photographers and promoted the series to journalists. The filming in Paris was the first chance that the press had to get shots of Lalla Ward since her initial photocall in February. According to some accounts, this irritated Baker. Plenty of plot details were available to the press for the new season due to start in September.

While reporters referred to da Vinci turning out six more original Mona Lisas for a man/monster called Sephiroth, at this stage there was still no title for the story. Having declared that he and Lalla Ward did not want to see the large party of British journalists after a day's filming, Baker ended up going off to dinner with them. Coverage of the filming was offered to the *Daily Express*, *Daily Mirror* and *The Sun*. The material was embargoed until Saturday 5 May.

● Thursday 3 May: While filming on the Metro, Hayes was approached by a gendarme regarding a permit – not for his camera but for the camera tripod.

● Saturday 5 May: Jack Bell of the *Daily Mirror* covered the week's work in a piece entitled 'Who La-La!'. In this, Baker explained how nice it was to be able to shoot on location with anonymity for a change since French television did not show Doctor Who at the time. Bell gave the same plot details for the nameless French story as the other papers, as well as saying that the Daleks were to make a return in the new season. The *Sun*'s Chris Kenworthy covered the story of the gendarmes arriving when the burglar alarm was accidentally triggered at the art gallery on Boulevard St Germain while the mix-up with the cafés on Bank Holiday was reported by Alan Tiller of the *Daily Mail*.

● The original recording schedule for the serial was entitled *The Time of the Sephiroth*. By the time of recording, sections of the camera script had had the name 'Sephiroth' replaced by 'Jagaroth'. In the script, Kerenisky's first name was given simply as 'Theodor'; 'Theodor Nikolai' was an ad-lib from David Graham. Each studio day had recording from 2.30pm to 5.15pm and then from 7.30pm to 10pm.

● Tuesday 8 May: The serial was retitled *City of Death*.

● Thursday 10 May: The final shooting at Bray Studios included the shots of the live chicken against a black background. Lighting cameraman Nick Alder, an old colleague of Scoones, played a joke on him by arranging for black chicks to be delivered, knowing that these would not show up against the background. On Friday 11 May, it was noted that an extra half day of effects filming was needed to complete the chicken and egg film montage.

● Rehearsals for the studio sessions ran from Friday 11 May and Thursday 24 May at Room 202 of the BBC Rehearsal Rooms in Acton. Baker and Ward still felt that the script was weak in rehearsals, and made many suggestions to strengthen it. They were very confident indeed that they knew what was best for the show and the most fun for the viewers.

● Thursday 17 May: Williams wrote to McDonald saying that he would like to credit Eleanor Bron and John Cleese as 'Helen Swanetsky' and 'Krem Bread'; this was the suggestion of Cleese who wanted minimal promotion for his appearance in case it turned the programme into 'The John Cleese Show', a notion which Williams agreed with.

● Monday 21 May: With spare time available in studio, Cleese and Baker larked about on the art gallery set during recording. One short scene had Cleese knocking on the TARDIS door and delivering a video recording unit to the Doctor from 'Doug Who' (a mysterious figure).

the BBC Videotape department). The pair did another routine where Cleese asked Baker to sign an autograph for his blind grandson. When neither man had a pen, Cleese simply said, "Never mind, I'll tell him you signed it..." These items ended up on the *Good King Memorex* video assembled by BBC Engineering as a Christmas tape.

Tuesday 22 May: Freelance sculptor John Friedlander was asked to devise the Scaroth mask from Ian Scoones' description of a "mass of worms". This had an air-hose built into it to make the gills move. The opening and closing titles were scheduled for the end of the evening. Graphic artist Eric Critchley produced the Mona Lisa props for the serial.

Wednesday 23 May: The Drama Early Warning Synopsis was released with the working title *City of Death*.

Sunday 3 June: Recording on the linked sets of Kerensky's Lab and the Cellar Storeroom was out of sequence, starting with the effects scenes in Parts Two to Four and then going back to cover the other scenes from Part One.

Monday 4 June: After recording the Scaroth montage, the single scene with the TARDIS shutter screen was taped, after which came the scenes with the masked Count in Kerensky's Lab and the Chateau Library. Two suits had to be made for the Count since the masked Scaroth head was too large to fit into a normal shirt collar. Recording then continued with scenes in Kerensky's Lab for Part Four and the Chateau Library for Parts One and Two. The maid at the chateau was originally to have been played by Val McCrimmon who had been an assistant floor manager on *The Sensitives* and *Planet of Giants*. Williams wrote to Cleese and Bron to say that "undue pre-publicity" dictated the use of pseudonyms in the *Radio Times* rather than the on-screen credit.

Tuesday 5 June: Recording began with the Chateau Library/Louvre sequence for the dry run of the theft, then covered the Louvre scenes and the material in the Chateau Library from Part Three to Four; the ageing of Kerensky was done on the Lab set in stages throughout the day. One of the tourists was to have been Monique Briant, the wife of director Michael Briant, who had appeared in serials such as *The Ice Warriors* and *Galaxy in Space*.

Friday 8 June: A gallery only session was held in TC8 to add electronic video effects.

Monday 11 June: Cleese wrote to McDonald, saying that he was sorry to hear from Williams that McDonald had vetoed his joke credit of "Kim Bread". On Friday 15 June, a mystified McDonald wrote to Williams saying that he had heard from Cleese about the change of billing, and asking "What is the joke about Kim Bread?" Williams responded on Tuesday 19 June, explaining "Cleese feels that 'Kim Bread' is a very funny name... Whilst I hesitate to disagree with a comedian of John Cleese's standing I must confess that seeing 'Kim Bread' appear on the screen would not have me rolling about on the floor - perhaps that is why he is a millionaire and I'm a lowly MPG!" Williams indicated that he had spoken to Cleese and who was now agreeable to the on-screen credit and lack of billing in the *Radio Times*. (Cleese later used the name "Kim Bread" for his work on the Last of the Summer Wine special *Work to Earth*

broadcast on 27 December 1993, and Douglas Adams' computer game *Storship Titanic* in 1998).

Tuesday 10 July: Ward donned her schoolgirl outfit again for the BBC publicity postcard photocall. Unused shots of Ward had the actress adopting a variety of expressions, and even thumbing her nose at the camera.

Tuesday 24 July: The Promotional Document for the serial emphasised the first overseas filming for the series and the strongest guest cast of recent years.

First edits of all the episodes were broadcast. Part One had an minor edit, the end of the scene where the thugs summoned the Doctor's party from the cafe where the Doctor commented to Duggan, "And it was your round too" (with reference to the glasses of water). Part Two lost a short scene at the start of the Doctor commenting on the Gainsborough, Rubens and Rembrandt paintings in the corridor leading to the laboratory as he, Romana and Duggan were herded along by Hermann. In Part Three, the start of the scene with Kerensky regaining consciousness, seeing dried blood on his hand and ruminating about "Academic life" was dropped. The end of the scene with Romana and Duggan trapped in the cell was removed; this had Duggan saying that he has a crazy idea that the Count has developed time travel, whereupon Romana tells him not to be silly and Duggan agrees that he will be able to think of something more useful in the morning. The end of the scene where the Doctor returned to the Louvre was trimmed to remove the tour guide saying "That man! He was in here yesterday talking about saving the Universe, now he's worried about the human race! I think secretly he must be a Frenchman." During editing, the reprises of Parts Two and Four did not quite match the end of Parts One and Three. In the first instance, the recap deleted a short scene in which the Countess rang for Hermann to ask here husband was. In the second, Part Three ended with a close-up of the Count smiling at Kerensky's demise which did not appear in Part Four.

Dudley Simpson liked the serial as the long film sequences gave him a chance to compose some substantial music cues. He delivered a total of over 32 minutes of melodies featuring the cello and an electric piano. For the longer music cues showing the Doctor and Romana in Paris during Part One, Simpson was inspired by George Gershwin's 1928 work *An American in Paris*; this allowed him to get a 'skyline' feel to the music.

Monday 24 September: Adams wrote a memo to the Copyright Department confirming that there was a slight similarity between *City of Death* and a 1976 short story called *The Goscanda Caper* by Bob Shaw. This had been published in a 1979 Pan anthology called *Stars of Albion* and concerned Leonardo painting more than one Mona Lisa. Adams stated on the record that neither he nor Williams had been aware of the story.

Wednesday 3 October: Lynda Lee Potter wrote a piece called 'Who Likes Who' for the *Daily Mail*.

Sunday 14 October: D J Armitage of Durham wrote to say that he had spotted a ball catch on the cell door in Part Two and Younger's Tartan Bitter being sold in the cafe in Part Three.



Romana and the Doctor relax in the city of love. (And death.)

Thursday 18 October: The *Radio Times* billing for Part Four did not list the appearance of John Cleese or Eleanor Bron on the original broadcast.

Friday 9 November: Viewer David Eagle of Edinburgh wrote to the production office to say that the serial had been 'farical' with over-the-top humour, and suspected that Adams was responsible for this.

Williams felt that *City of Death* was the most satisfying serial he developed since it ended up just the way he had envisaged; this was partly because he had been able to select a story which he and Adams liked, and they had been able to keep the logistics of production under control. *City of Death* was the final serial to be directed by Hayes, although Williams had originally hoped that he would direct the six-part climax to the season. Hayes later worked on 1001 Nights, Skorpion and instalments of *The Racing Game*.

Australia broadcast the serial in 1980, with a repeat in the late 1980s. New Zealand originally broadcast it in November 1980, with repeats in March 1988 and May 2001.

UK Gold broadcast it in April 1994, and have repeated it many times since June 1994 in compilation form. BBC Prime screened the serial in November/December 1999.

A Scaroth figure was issued by Harlequin Miniatures in 1999. The serial was re-released on VHS in May 2001 by BBC Worldwide with a photomontage cover. The BBC Archives retain 13 copies of the original two-inch videotapes.

In the Cast section, Tom Baker was credited as playing Doctor Who on-screen. In the Extras section, some additional clarification is now possible. **Lewis Pirella** and **Harold Shields** were Frenchmen in Café and Elaine Williams and Colin Thomas were Tourists in Café. Michael Hayes was the Voice of Gendarme Outside Louvre.



Doctor Who saves the day - watched by 16 million viewers!

The Creature from the Pit

If I Said You Had A Beautiful Body Would You Hold It Against Me?

BY JUSTIN RICHARDS

DWM ARCHIVE

DWM 304

COMMISSIONING

Thu 16 Nov 78 The Creature in the Pit scripts commissioned for Fri 15 Dec 78; delivered Thu 28 Dec 78

PRODUCTION

Wed 21 Mar 79 Ealing Film Studios Stage 38: Pit Platform
Thu 22 Mar 79 Ealing Film Studios Stage 38: Pit Platform, Egg Shell, TARDIS and Shell in Clearing
Fri 23 Mar 79 Ealing Film Studios Stage 38: TARDIS and Shell in Clearing, Forest, Palace Shrubbery
Mon 9 Apr 79 Television Centre Studio 6: 1st Mine Passage, Organon's Cave in Mine, and Mine Passage, Palace Ante Room/Palace Audience Chamber for Parts One and Two
Tue 10 Apr 79 Television Centre Studio 6: Bandit's Tent, Palace Ante Room/Palace Audience Chamber/Palace Doorway for Parts Three and Four
Tue 17 Apr 79 Visual Effects Workshop: Model filming
Wed 18 Apr 79 Visual Effects Workshop: Model filming
Sun 22 Apr 79 Television Centre Studio 6: 1st Mine Passage, Mine Gallery from Palace, and Mine Passage, 3rd Mine Passage, Big Cavern, Ante Room to Big Cavern
Mon 23 Apr 79 Television Centre Studio 6: Monster's Passage, Ante Room to Big Cavern, Mine Gallery from Palace, 4th Passage, Big Cavern
Tue 24 Apr 79 Television Centre Studio 6: Big Cavern, TARDIS

RADIO TIMES

Sat 27 Oct 79 Part One: The Doctor and Romana arrive on the planet Chloris in answer to a distress signal which emanates from a very peculiar object.
Sat 3 Nov 79 Part Two: The Doctor is trapped in the Pit, where he prepares for a very unpleasant meeting. With his incapacitated, Romana is defenceless against the evil Adrastra.
Sat 10 Nov 79 Part Three: Romana attempts to find the Doctor and the mysterious creature. Adrastra clearly wants to find them, too, but for very different reasons...
Sat 17 Nov 79 Part Four: The Creature is clearly hiding a dark secret. Can the Doctor uncover it in time to avert the impending catastrophe?



more than any other story in Season Seventeen, *The Creature from the Pit* is a story at odds with itself. Like *The Horns of Nimrod*, it has a witty and intelligent script, but is let down by some 'over-performance'. It has a plot that hangs together well, but tapers out in the last episode. It boasts a stunning realisation of a jungle planet complete with some very plausible wolf weeds – and it has the eponymous creature.

This schizophrenia of realisation (which also plagues *Nightmare of Eden*, of course) goes deep. There are caveats at almost every turn. You might think it's silly that the Doctor can pull a mountaineering handbook from his pocket – followed by the Tibetan Phrase Book, pitons, hammer... Or you might find it the funniest thing since Duggan. But either way, it doesn't actually matter – for all his improbable props, the Doctor still

Lady Adrastra commands the Wolfweeds to, um... roll feebly into action.

falls into the pit. The joke doesn't affect or influence the plot one bit.

And you might not appreciate quite what they were up to with those bandits. But that is mitigated by the delicious performance from Lalla Ward as she gets the better of them. You might think Adrastra is a bit of a vague stereotype. But is this really a problem when Organon is so delightfully written and played?

There's certainly lots to recommend *Creature*. In fact, one of the problems is that there is simply too much going on, pulling the audience every which way.

But that makes the two Really Big Problems all the more obvious. I don't need to tell you, but since the whole story – all those disparate elements – revolve around and devolve from the Creature itself, it's really quite a disappointment that it turns out to be a green weather balloon with phallic appendages. And someone really ought to have said: "Look, we can't possibly do this, so let's not bother." A more 'traditional' creature would not, after all, have made a significant difference to the story.

The other let-down is the ending. In fact, almost all of the final episode. We get the final showdown with Adrastra, and that's actually quite dramatic and exciting. Unfortunately there's still 20 minutes left and so along comes (the rather implausible) Plot #2. That in itself could work, but we're in one of those stories where the last episode goes off at a disappointing tangent – an affliction that several otherwise impressive stories suffer from (*Pyramids of Mars*, *The Hand of Fear*, insert your own favourite...). And not only that, but the horrible creature is really a goodie after all – which is never an easy one to pull off. Especially if you've already carelessly disposed of the only other contender for Evil Villain.

All of which is a huge shame. Because *The Creature from the Pit* really is not as bad as people would have us think. There's wit and humour and whimsy, and drama and bleakness and even an element of horror... This is the story, after all, in which the Doctor responds to the threat to kill his friend by apparently sacrificing his own life so she can live. And if that doesn't make for both a terrific episode ending, and an archetype, defining Doctor Who moment, then I don't know what does. So, my advice to you is this: Close your eyes when the Creature appears (or drive behind the sofa), and switch off five minutes into Part Four, and you'll discover that there really is something quite charming and worthwhile about it all.

ARCHIVE EXTRA

② Douglas Adams was on a six-month attachment to BBC Radio Light Entertainment, not specifically Week Ending.

② At the end of the original storyline, the Tithonians respond to a distress call sent by Erato's ship by dispatching a battle fleet to avenge their ambassador. It was noted that the principle weapon of the female-dominated society on Chloris was a wooden harpoon gun with a serrated blade. The Wolfweeds were described as being sentient tumbleweeds.

Organon and the Doctor discover something green, globulous and glowy in the pit.

② Lalla Ward's correct title is the Honourable Sarah Ward; she felt unhappy with this serial as the character of Romana was still written very much with Mary Tamm in mind.

② For the role of Adrastra, director Christopher Barry also considered Sian Phillips, Maria Aitken, Caroline Blakiston and Judy Parfitt.

② Wednesday 21 March 1979: Visual effects designer Mat Irvine made the Wolfweeds with assistance from Charlie Lumm.

② Monday 9 April: Visual effects assistant Steve Bowman build the miniature version of Erato which incorporated a light and air

bladders to make it 'breathe'.

② Thursday 12 April: Rehearsals began for the second studio recording; this and those for the previous block had been conducted at the BBC's Rehearsal Rooms at Acton.

② The paperback later became Book No 11 in the Target Library.

② Australia broadcast *The Creature from the Pit* in 1980 with a repeat in the late 1980s. New Zealand repeated the serial in April 1988 and May 2001. BBC Prime screened the story in December 1999/January 2000. The serial was released on VHS in July 2002 by BBC Worldwide with a photomontage cover.

Nightmare of Eden

Don't Stop 'Til You Get Enough **BY J SHAUN LYON**



It's not as difficult as you might think to defend a story universally dismissed for a few lapses of good judgement – "my arms, my legs, my everything!", the outrageous accent of naturalist Tryst, and those awful flaired alien leggings. You see, to scratch the surface of *Nightmare of Eden*, my favorite Doctor Who story ever, is to discover one of the most cleverly satirical stories in the programme's long run: one of wit, sarcasm, petulance, a tinge of morality and a whole lot of spirited adventure.

Yes, it's an anti-drug crusade disguised as a tale of preservationism, and yes, the moral of the story runs only skin deep. But to dismiss it for not going far enough, in much the same way one lambasts it for going too far over the brink, is to give it far too little credit. For although *Nightmare of Eden* may be the pinnacle of the Graham Williams/Douglas Adams years, there is often grandeur to be found in their accomplishments

"Oh, come on, Doctor, don't be a spoilsport!
After all, you snogged Erato last week..."

(hands up, any of you who don't like Hithhiker's ... I thought so!). This story is no exception.

Far too often, *Doctor Who* goes out of its way to be strange and creepy, or too sinister for its own good (the oft-mentioned crime of later years), and yet this story is grounded in the familiar – the cruise ship, the naturalists, the drug trade. After all, how can there be terrifying events aboard a ship full of holidaymakers ...? While the monsters themselves, with their green-glass eyes and waddling Muppet Show poise, may not scare us, and while the corridors our heroes run up and down may be about the most wretched shade of yellow you've ever seen ... well, we've all been guilty of being apologists for the bad special events and low production values of 'classic' stories for many years. Why should this adventure not deserve our indulgence?

That's what I mean about what lies under the surface. Is there any more satirically funny exchange of pleasantries in the entire history of *Doctor Who* than the Doctor's meanderings about Galactic Salvage and Casualty? Can there be any more ingenious a story than a man spending his career protecting savage creatures, only to sell out his own soul – and his fellow man – because it's the only way to pay for it? Has there been a more ironic moment than when, on the brink of disaster, as the critical systems fail, the clock ticks down and the day of reckoning appears to be at hand, Romana asks for a screwdriver? You may call it banal, or maybe even silly; I call it great writing.

Doctor Who works best when it's clever, and this is the great irony of the era in which this story falls: we can't see past the comedy, so don't notice how brilliantly clever the stories are. Tom Baker was the most popular Doctor because of his sense of silly adventure, not in spite of it. Romana was a popular companion because she often found herself in situations that were beneath her, but never once (at least, not after her first adventure) did she fail to thrust herself into the thick of things, head first.

And that's what makes *Nightmare of Eden* work. Tom Baker has a momentary lapse into the juvenile when attacked by the Mandrels, but at least he's having a ball. Lalla Ward never looks bored; she attacks the script with verve. Yes, it's unfortunate that David Daker's Captain Rigg is befuddled with a squirt bottle, and the ramifications of his fall from grace are never adequately explored, but we can quickly forget about that and move on to the next bit. And yes, Lewis Flinder's accent is frighteningly silly, but let's face it: would we want it any other way?

Simply put, *Nightmare of Eden* is great, high-spirited, intriguing fun ... and I still think that's the point of *Doctor Who*.

specially recorded by producer/director Tim Simmons in a Presentation Studio at BBC Television Centre from 4.15pm to 5pm.

Tuesday 14 August: The 35mm film provided by World Backgrounds for the CET projections was originally shot for the Gerry and Sylvia Anderson series *Space: 1999*. Tryst's demonstration showed the surface of New Earth from *New Adam*, *New Eve*, *Rama* was the surface of the planet Piri from the episode *Guardian of Piri*, while Gidi was the ravaged world of Terra Nova seen in the episode *Matter of Life and Death*.

There was a 15-minute over-run in studio to complete recording. Visual effects designer

Colin Mapson made both the Empress and Hecate models from wood carvings covered in wax-formed plastic; the Empress was based on an American luxury train from the 1930s. It had been planned to shoot these scenes at Bray Studios, but Graham Williams was keen to cut costs by doing them in studio. The other visual effects props were made by Mapson and his assistant Chris Lawson.

Wednesday 15 August: With regards the model shots on videotape, Williams informed Graeme McDonald that during the evening recording session the team "achieved better results than we could have expected from five days filming on the model stage. The results

DWM ARCHIVE

DWM 273

COMMISSIONING

Wed 7 Feb 79 *Nightmare of Eden* (working title) scripts commissioned for Mon 12 Mar 79; delivered Fri 9 Mar 79 (Parts One and Two), Wed 14 Mar 79 (Parts Three and Four)

PRODUCTION

Sun 12 Aug 79 Television Centre Studio 6: Corridor and Luggage Section, Bridge Empress for Part One, Lounge for Parts One and Two, Refreshment Point
Mon 13 Aug 79 Television Centre Studio 6: Lounge for Part Two, Bridge for Parts Two to Four, Eden Jungle, Capsule

Tue 14 Aug 79 Television Centre Studio 6: 1st Class Lounge, Model shots

Sun 26 Aug 79 Television Centre Studio 6: Passenger Pallet, Corridor/Elevator Area

Mon 27 Aug 79 Television Centre Studio 6: Corridor, Corridor to Bridge, Corridor to Lounge, Corridor Shuttle Bay Door, Corridor by Sick Bay, Sick Bay Ante Room, Power Unit, Dark Room (Hecate), Corridor (Hecate), Ante Room to Shuttle Bay, Shuttle Bay, Auxiliary Craft
Tue 28 Aug 79 Television Centre Studio 6: Corridor to Power Unit, Corridor, Elevator Area, Blurred Zone, Corridor by TARDIS

RADIO TIMES

Sat 24 Nov 79 Part One: Two ships collide in space – but that is the least of their problems. The Doctor and Romana arrive to discover that something very sinister is happening on board the cruise liner Empress.

Sat 1 Dec 79 Part Two: What danger lurks inside the unstable matter zones? The Doctor is threatened on all sides, but by whom?

Sat 8 Dec 79 Part Three: The Doctor and Romana brave the terrors of Eden. Which are the greater danger – the Mandrels in the projection



The Doctor senses that the true villain of the piece is close by ...

ARCHIVE EXTRA

Friday 6 April: Production unit manager John Nathan-Turner requested an extra studio day for Serial 5K to take place on Sunday 12 August, and cancelled the location shoot planned for the last week of July.

Wednesday 18 April: Alan Bromly was booked to direct the serial between Monday 4 June and Friday 28 September.

Wednesday 27 June: The Drama Early Warning Synopsis was issued for the serial. Don Henderson was considered to play Dymond, with Jack Shepherd as a candidate for Tryst.

Thursday 9 August: The season trailer was



The Doctor in danger of losing his 'everything' on Eden.

or the humans outside?
Sat 15 Dec 79 Part Four: The battle against the Mandrels reaches its climax, but the Doctor has other does to catch. Will they be unmasked in time?

were, by common consent, of such a high standard that this might well become the accepted way of achieving such model shots in the future."

Sunday 26 August: The atmosphere in the studio was very tense and there was already friction between Tom Baker and Bromly.

Baker's temper was not improved by problems with the sliding lift doors.

Monday 27 August: Tensions on the studio floor increased as Bromly talked the cast through their performances on the sets in a manner which gave them no creative latitude as performers. As the cast started to ignore him, Bromly began to raise his voice and directed the remainder of the rehearsals from the studio gallery rather than the studio floor; he then changed his mind on scenes rehearsed earlier that day. Finally, towards the end of the afternoon recording, Baker asked "Is there a director up in that gallery or just a commentator?" Bromly descended to the studio floor and engaged in a row with Baker, with Williams mediating.

Tuesday 28 August: Technical faults caused the production team to lose 45 minutes of studio time; as a result, recording over-ran by 30 minutes.

Friday 31 August: Williams sent a memo to McDonald about Alan Bromly's departure from the serial. Bromly had been unpopular with the cast and crew. In Williams' opinion the results he achieved did not justify his methods and the producer was no longer able to support him. It was agreed that Bromly would have no further involvement with the serial which Williams himself would take over. Williams also wrote to other departments, thanking them for their work in difficult circumstances for an 'unappreciative director'.

The gallery only work in TC3 on Friday 31 August was abandoned because of an asbestos scare. It was completed in two other sessions on Sunday 2 September (studio not known) and on Sunday 23 September in TC6. Editing was scheduled for Tuesday 4, Wednesday 5, Friday 7, Monday 10 and Wednesday 12 September, with an extra day allocated on Friday 28 September. First edits were broadcast of all the instalments apart from Part Three which was a second edit.

Music recording for the serial took place on Thursday 27 September and Friday 5 October at Lime Grove Music Studios. On the first session, the team was unable to use the lifts to get the instruments into the studio on time and lost 40 minutes recording; as such, the taping was incomplete and had to be finished in the subsequent session.

Thursday 11 October: The Promotional Material for the serial was issued to the press.

Mandrel figures were issued by Harlequin Miniatures in 1998 and 1999.

Australia repeated *Nightmare of Eden* in the late 1980s, and New Zealand did so in May/June 2001. BBC Prime screened the story in January/February 2000. The serial was released on VHS in January 1999 by BBC Worldwide with a photomontage cover.

In the Cast section, David Daker as Rigg is only in 1-3.

The Horns of Nimon

Reasons To Be Cheerful BY GRAHAM DUFF

DWM ARCHIVE

DWM 247

COMMISSIONING

Fri 23 Mar 79 Horns of Nimon (W/T) scripts commissioned for Mon 30 Apr 79; delivered Fri 4 May 79

PRODUCTION

Unknown Ealing Film Studios:
Model explosion

Mon 24 Sep 79 Television Centre
Studio 3: Entrance to Nimom's
Complex on Skonnos; Soldeed's
Laboratory and Corridor, Skonnos
Council Chamber

Tue 25 Sep 79 Television Centre
Studio 3: Nimom Complex -
Larder/Corridors

Wed 26 Sep 79 Television Centre
Studio 3: Nimom Complex -
Central Chambers, Model
sequences

Sun 7 Oct 79 Television Centre
Studio 6: Model sequences, Flight
Deck of Spaceship, Hold (2), Hold
(1), Spaceship Companionway for
Part One

Mon 8 Oct 79 Television Centre
Studio 6: Flight Deck of Spaceship,
Hold (2), Hold (1), Spaceship
Companionway for Parts One and
Two, Crinoth Complex - Central
Chamber/Shuttle Point
Tue 9 Oct 79 Television Centre
Studio 6: TARDIS, Crinoth
Complex - Larder, Corridor



Soldeed demands to know who's stolen the head from his favourite broom.

Things quickly become giddily self reflexive with the Doctor referring to his "running around the universe saving planets." He and Romana now possess His 'n' Hers sonic screwdrivers, Kg has developed the ability to clear his throat and it's the TARDIS console which wears the Doctor's broad brimmed hat. Unfortunately this overconfident fondling of the show's iconography only serves to nudge us outside of the drama.

Quite how a once-powerful empire like Skonnos could be so savagely reduced to what appears to be the set of *The Cliff Richard Show* is unclear. As depictions of alien worlds go, Skonnos looks as if at any moment *The Dr Who Dancers* might skip into view. Then there's the Nimons - beings who talk eloquently enough in company, yet elect to growl gruffly to themselves whilst walking alone down corridors.

And what about Graham Crowden's Soldeed? A performance so big, scientists say it can be seen from the moon. Yet Crowden is a fine character actor, who's filmography consists almost exclusively of must-sees and fascinating cult items. For proof of Crowden's true prowess, check out his portrayal of a range of characters in Lindsay Anderson's peerless trilogy *if... O Lucky Man!* and *Britannia Hospital*. Let us not forget that Crowden had

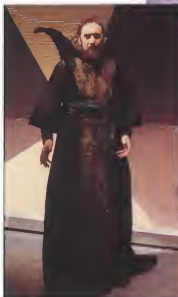
been considered for the role of the Doctor when Pertwee hung up his opera cloak. It's intriguing to imagine a parallel world where Crowden plays the Doctor, Tom turns in a portrayal of Soldeed which is no less nutty, and The Dr Who Dancers get their own spin-off series.)

However, despite its superficial silliness, here is a story with a very dark heart indeed. A tale in which a group of children are to be sacrificed to a being who "feeds by ingesting the binding energy of organic compounds – such as flesh." There's the corpse which collapses into dust at Romana's touch, and the horror on Soldeed's face when he discovers there's more than one Nimon, whilst the scenes set on the dying planet of Crinoth have a strange chill all their own, thanks to a subtle performance

from John Bailey, atmospheric lighting and yet another perfectly-released score from Dudley Simpson.

Which brings us to the biggest sacrifice of all. For The Horns of Nimon is the moment when Doctor Who exits the 1970s. Simpson's controlled and dramatic scoring, Bernard Lodge's gloriously psychedelic title sequence and Delia Derbyshire's flawless arrangement of the theme tune – three elements which contributed so much to the show's unique aura of mystery – all make their final appearances here.

So, as the last scene plays out in a symbolically disassembled TARDIS, Tom and Lalla celebrate the dawn of the glossy, glitzy 1980s by getting out the disco rope lighting. Now where are The Dr Who Dancers when you really need them?



"Lord Nimon! It is I, Soldeed!"

RADIO TIMES

➤ Sat 22 Dec 79 Part One: With the Tardis immobilised, the Doctor and Romana get pulled into a whirlpool in space. There is already another ship there – a ship with a bizarre cargo ...
Sat 29 Dec 79 Part Two: The Skonnos ship heads home with its sacrifices for the Nimon. But Romana is trapped on board and the Doctor abandoned in the space whirlpool.
Sat 5 Jan 80 Part Three: Can the Doctor and Romana escape

Below: "Give it back, you swine!"

Below left: the horns of Nimon(s)!

Below right: Romana gets to play at being Doctor Who for a day ...

ARCHIVE EXTRA

➤ Wednesday 28 February 1979: In the revised storyline entitled *The Horns of Nimon*, the TARDIS comes across an area of wrecked spaceships and small asteroids near the black hole, and the Doctor cannibalises these other ships to repair the stricken ship from Skonnos. It is Seth, the leader of the Aneth victims, who starts the ship too soon and departs for Skonnos with Romana on board. On Skonnos, Romana is mistaken for one of the victims and forced to enter the labyrinth known as the Complexity. The fundamental narrative was then very similar to the finished serial, although Romana is captured by the Nimon and to be frozen along with Seth's group. She is rescued by the Doctor, whose manipulation of the Nimon's controls forces her through a transference tunnel. Leaving Seth and Kg to unfreeze the others, he too travels along the space/time tunnel to Crinoth where he rescues Romana and encounters Soldeed's elderly counterpart.

➤ Friday 2 March: Kenny McBain was booked to direct Serial 5L from Monday 16 July to Friday 9 November.

➤ In the rehearsal script for Part Four, Romana's reaction on arriving on Crinoth originally consisted of: "What ...? Where ...? He didn't ...? He did. Oh help!" The final joke of the serial about Romana thinking the Doctor's "old girl" comments referred to her were added later.

➤ Monday 25 June: It was decided that Serial 5L would now have no live action pre-filming.

➤ To save money, visual effects designer Peter Pegrum indicated that all the required modelwork for the serial could be achieved

quickly and cheaply in the electronic studio rather than on film. However, the explosion of the Power Complex was shot on film at Ealing.

➤ Friday 21 September: The Drama Early Warning Synopsis for the serial was issued. Monday 24 September: John Dixon was originally to handle studio lighting, but had to be replaced by Nigel Wright when he was called for jury duty.

➤ Friday 28 September: Rehearsals began for the second studio recording, again at the BBC Rehearsal Rooms at Acton.

➤ Editing was scheduled to take place on Friday 26, Monday 29, Wednesday 31 October and Friday 2 November. First edits of Parts Two and Four were shown, along with second edits of Parts One and Three. When it was discovered that Part Four still ran to 26'45" on Friday 16 November, permission was sought to allocate the episode a half-hour slot rather than cut it any further.

➤ Music recording took place at Lime Grove Music Studio and was originally scheduled for Friday 2 November (for Part One), Saturday 10 November (Parts Two and Three) and Wednesday 14 November (Part Four); eventually the incidental score was recorded on Saturday 10 November and Friday 14 December. Dudley Simpson conducted seven musicians; this was not a happy assignment as he did not get on with Kenny McBain.

➤ Wednesday 14 November: The Promotional Material for the serial was issued; the selling points for the serial were the futuristic sets and costumes and guest star Graham Crowden.

➤ Friday 16 November: Designer Graeme Story apologised to Graham Williams over the use of some set elements from the serial on *Multi-Coloured Suup Shop*. Story had loaned the items to a colleague assuming that they would be redressed and used in a different way.

➤ Harlequin Miniatures issued a Nimon figure in 1998. Two bands of demonstration music for Part Two – covering the opening TARDIS scene and the rebound off the asteroid – were composed by Peter Howell of the Radiophonic Workshop in late 1979, to give incoming producer John Nathan-Turner an indication of the effect of a radiophonic score; some elements of these were later reused by Howell in his score for *The Leisure Hive* and were inspired by tracks for his 1978 LP *Through A Glass Darkly*. The tracks were released by BBC Music on CD in May 2000 as part of *Doctor Who* at the BBC Radiophonic Workshop: Volume 2: *New Beginnings*. The serial was released on VHS in June 2003 by BBC Worldwide with a photomontage cover. The BBC Archives retain 23 copies of the original two-inch videotapes.

➤ Saturday 29 December: Lalla Ward joined Noel Edmonds as a Star Swag guest on



the duties of the evil Nimon? Soided's plans approach fruition – but what the Nimon's final purpose? Sat 11 Jan 86 Part Four: Can the Doctor thwart the evil plans of the Nimon? Romana discovers the ghastly truth ...

Multi-Coloured Swap Shop, discussing the series with the young viewers on the phones and giving away various merchandise for the show. Clips were shown from *Destiny of the Daleks* Episode Two and the end of the previous week's *The Horns of Nimon* Part One. This also allowed Radio Times to promote both *Multi-Coloured Swap Shop* and *Part Two of The Horns of*

Nimon with a photo of Ward in her *Destiny of the Daleks* outfit from the August photostill.

Australia broadcast the serial in 1980 and repeated it in the late 1980s. New Zealand first screened the story in January 1981 with repeats in May 1988 and June 2001. BBC Prime screened the story in February/March 2000.

In the Cast section, Clifford Norgate is billed as *Voice of the Nimon* on Parts One and Two; the Nimons were not credited in the *Radio Times* for Part Three because of "a lack of space this issue" as Williams was informed. In the Extras section, the *Sloman Workbooks* are referred to in production paperwork as *Skannion Military Leaders*.

Shada

To Cut A Long Story Short **BY NEV FOUNTAIN**

DWM ARCHIVE

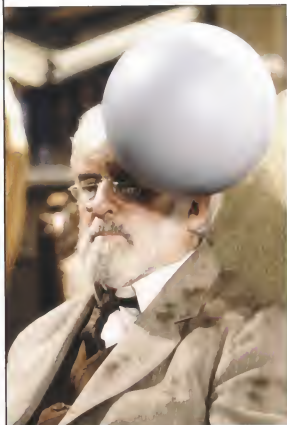
DWM 267

COMMISSIONING

Wed 18 Jul 79 Staff clearance requested for scripts; approved Wed 15 Aug 79; delivered late July.

PRODUCTION

Mon 15 Oct 79 Scudamore's Boatyard/The Backs/Claire Bridge, Cambridge (The Backs of the Colleges); King's Parade/Botolph Lane & Trumpington Street/Free School Lane, Cambridge (Cambridge Streets)
Tue 16 Oct 79 High Street, Grantchester, Cambs (Country Road); Grantchester Meadows, Grantchester (Country/Field Meadow)
Wed 17 Oct 79 Emmanuel College, Cambridge (College/Gate of St Cedd's/Porter's Lodge); Free School Lane, Cambridge (Cambridge Streets)
Fri 19 Oct 79 Blackmore Head Yard, Cambridge (Cambridge Streets); Garrett Hostel Bridge, Cambridge (A deserted back street in Cambridge); Round Church/Trinity Lane/Portugal Place, Cambridge (Cambridge Streets)
Mon 22 Oct 79 Ealing Film Studios Stage 2: CSO shots
Sat 3 Nov 79 Television Centre Studio 3: Think Tank – Main Chamber/Corridor for Part One, Professor's Room for Parts One and Two
Sun 4 Nov 79 Television Centre Studio 3: Professor's Room for Parts Two to Six, Door outside Professor's Room for Part Six
Mon 5 Nov 79 Television Centre Studio 3: Skagra's Brig; Professor's Room for Parts Five to Six, Door outside Professor's Room for Part Three, Think Tank – Main Chamber/Corridor for Parts Four and Five, Model sequences
Thu 15 Nov 79 Ealing Film Studios Stage 2: Model filming
Fri 16 Nov 79 Ealing Film Studios Stage 2: Model filming/CSO shots on ramp
Mon 19 Nov 79 Television Centre Studio 6: Abandoned session – Chris Parsons' Lab; Skagra's Generator Room; Krarg Carrier – Command Deck for Parts Four and Five; Krarg Carrier – Corridor
Tue 20 Nov 79 Television Centre Studio 6: Abandoned session – Krarg Carrier – Generation Annex; Krarg Carrier – Command Deck for Part Six; TARDIS; TARDIS Equipment Room
Sat 1 Dec 79 Television Centre



It is with great regret that we have to inform the readers of *Doctor Who Magazine* that, due to a wildcat strike conducted by the famously militant Trade Union for Misty-Eyed Punditry of TV Oriented Nostalgio (TRUMPETON), sadly this piece on Shoda was never actually finished.

Fortunately, taking the existing fragments we have, and using linking narration from on aged raconteur and thespian, we have been able to piece together how the column might have read if completed ...

I'll never forget not watching Shoda. Aaaaah there I was, sitting on our sofa, finger of Fudge and a bag of KP Outer Spacers in one hand, and a bottle of aaaaah ... malt in the other, and there it was!

Of course, once I'd not watched the story I just couldn't wait to get down to my local WH Smith and not buy the Target book. Ohhh yes, my dears, I vividly remember not reading it on a

Professor Chronotis loses his mind ...

dreary holiday in Devon. It was the one thing that didn't help me get through that tedious fortnight.

Of course I can remember being born you know ... What? Oh yes ...

I met Douglas once when he was coming out of the Midweek studio in Broadcasting House. He said 'Hello' to me. Of course you know the rest. The 'Hello' became a radio series, a best-selling Novel a computer game, and ... aaaa ... at the time of writing, is being adapted as the screenplay for a Hollywood film, where I gather it's been rewritten as 'Howdy'.

As a matter of fact, Dougie said to me, 'Well anyone can design an visible spaceship ... It takes real talent to design an invisible one!' ... 'That's as maybe sir,' he said, 'but you still have to blow into this bag ... What do mean read the words??? Do you expect me to turn up and read this whippet s---??? I mean, it hardly f---ing Shakespeare is it? This little t--- wasn't even there ... Here I am, brain the size of a planet, and I have to sit here reading this crap ... Do you know I was adored, adored!

It is with regret that we have to inform you that the Federation of Aged Raconteurs and Thespians (FART) have called a wildcat strike over the quite unreasonable demands on one of its members to stick to the words on the page. Fortunately, by piecing together the pages of coffee-stained script lying on the studio floor and by using a lost minute replacement, we can put together an approximation of what he might have said in his approximation of what the article might have said ...

What ... read from this? Ohhh ... Very well ...

It's very apt that Shoda is forever filed under 'unfinished business', because when Shoda failed to materialise on screen, all Doctor Who fans expecting Season Seventeen's sixth story cried, with one voice, 'But ... but ... That can't be! That's not the end! It hasn't finished!

Douglas was such aaaaaa ... a 'now' person, embracing new styles of storytelling, oh yeesss, grappling with the tepid heat of new technologies, always doing new and interesting things, so when he sadly left us, we all said again, with one voice; 'But ... but ... That can't be! That's not the end! You haven't finished! I think, such as the man Douglas was, that even if he left us when he was 90, we'd have said 'You haven't finished!'

Have we aaaaah ... finished now, my dears? Can I just make a quick phone call before I aaaaah ... depart?

Hello ... Is that the DIY store? Do you sell Sink Plungers ...?

ARCHIVE EXTRA

Wednesday 24 January 1979: Michael Hayes was originally booked to direct Serial 5M from Monday 30 July 1979 to Friday 25 January 1980.

Wednesday 7 March: Graham Williams booked Pennant Roberts to direct Serial 5M between the same dates as specified to Hayes.

Clare Keightley and Chris Parsons took their names from Cambridge Footlights President Chris Keightley with whom Douglas Adams had previously written. In the script of Part One, during the scene with Chris using the spectrographic analyser, Adams indicated that the prop should be identified by a label marked

'Spectrograph' for the benefit of the audience. Adams' dialogue in Part Two made reference to the Panopticon, Galiffrey and 'Rassillon' (sic). The scientists on the Thinktank – Caldera, Thira, Santori, Ia and Akroiri – were all named after Greek islands. Because of Williams' input into Shoda, at one point it was suggested that

he should receive co-credit with Adams on the finished serial. However, since both were leaving the showing and Adams wanted to stay in the writing field, it was decided to let Adams take the sole credit.

● Friday 13 July: Williams wrote to St John's College, Cambridge, asking for permission to film there on two days between Wednesday 10 and Friday 15 October; this had been Adams' college at University, but St John's declined and Emmanuel was used instead.

● Wednesday 18 July: Williams formally asked for Serial 5M to be a staff contribution written by Adams. Adams finished the scripts only days before Roberts joined as director.

● Thursday 2 August: Graeme McDonald commented to Williams on Adams' scripts, noting "This goodish serial seemed over-extended to me." The scripts seemed short and had long recaps. McDonald suggested that Romana could have romantic encounter with the student character of Chris Parsons.

● Thursday 23 August: The working title of *Shada* was now in use on the serial.

● A recee in Cambridge was held on Monday 17 September. On Wednesday 19 September, location shoots were confirmed at Cavendish Laboratories and at Emanuel College with the permission of the Domestic Bursar, Brigadier JN Elderkin; shooting was confirmed in Grantchester Meadows the following day.

● Thursday 11 October: The scripts for *Shada* were formally accepted for development.

● Tuesday 16 October: Skagra's sphere prop was two painted hemispheres of vac formed plastic which were very fragile.

● Wednesday 17 October: Assistant Kg operator Steve Camblen filmed work in Cambridge with an 8mm camera on this day and on Friday 19 October.

● Saturday 20 October: The filming by the local BBC crew on Wednesday 18 appeared on the BBC 2nd programme Weekend Extra.

● Monday 22 October: Williams requested a record on the final episode of the serial for Emmanuel College.

● Thursday 1 November: The BBC Drama Early Warning Synopsis was issued promoting the guest stars and plot; this was still due for screening from Saturday 19 January.

● Wednesday 7 November: A gallery-only day was held for scenes recorded in the first studio session.

● Thursday 15 November: Model filming took place on Stage 2 at Ealing for various model shots. Visual effects designer Dave Howard incorporated the curves of Victor Meredith's set designs for Skagra's ship into his assistant Stuart Brisson from wood, plasticard and drain pipes. As a joke, Howard later added the left-spring moulding from the suspension of a lorry kit to its rear as extra detail. The large version was over two feet long, but there was also a smaller version and a section shown to dock with the Krarg carrier. Assistant Roger Turner made the



models of the Think Tank, the Krarg Carrier and Shada itself.

● Friday 16 November: The Think Tank explosion was shot first for Part Five, followed by the CSO scenes on the ramp to Skagra's ship featuring the Doctor and Romana for Part Three, Romana and Skagra for Part Three, and Skagra for Parts Two and One.

● Monday 19 November: Williams formally abandoned the afternoon rehearse/record session at 3.05pm.

● Tuesday 20 November: Because of the continuing lock-out from TC6, McDonald told the team to abandon production at 10.45am.

● Wednesday 21 November: The final set of rehearsals began in Room 602 at Acton. Editing was to have taken place on Thursday 22 November, and then on Monday 10, Wednesday 12, Saturday 15, Sunday 16, Tuesday 18, Thursday 20, and Friday 21 December. The cancelled gallery-only sessions had been booked for Friday 23 November, Monday 26 November in TC3, Thursday 29 and Friday 30 November in TC3 and Thursday 6 December in TC3.

● The model of the carrier docking bay was made by Howard but never filmed, and the model prison cells for Shada were never built. Another unused prop was the Doctor's headgear for Part Six; a metal headband with struts leading up to a cylinder containing a motor which revolved and revealed coloured lights inside it.

● Friday 30 November: Williams told Roberts to abandon Shada following a series of phone calls at 11.45am. At noon, it was agreed with McDonald that Williams and Baker would make "an official visit on the BBC's behalf" to Los Angeles.

● Dudley Simpson's music was to have been recorded at Lime Grove on Monday 24 December (Parts One and Two), Monday 31 December 1979 (Parts Three and Four) and Wednesday 9 January 1980 (Parts Five and Six).

● On Wednesday 30 April 1980, incoming producer John Nathan-Turner sent revised scripts for *Shada* to Roberts to get the director's reactions on a possible remount as



two 50-minute shows to be slotted into the schedule for transmission at Christmas.

● By Wednesday 21 May, it was hoped that the series could be taped in two sessions in TC6 and TC3 in mid to late October. For this, David Brierley would be paid off and John Leson would voice Kg's dialogue. The first day would cover the TARDIS plus the Reception, Corridors and Main Chamber of Shada, with the second day devoted to the Krarg Carrier. The second block would then cover Skagra's spaceship and cell on the first day, and conclude on the second with Chris' Lab and all the outstanding CSO and model shots. However, on Wednesday 25 June, Nathan-Turner informed Williams and Adams that since the studios were not available, the remount would have to be abandoned.

● Camblen's 8mm home movie film of the Cambridge shoot was included on the video *The Doctors: 30 Years of Time Travel and Beyond* issued by MasterVision in September 1995; re-issued on DVD in 2002. A Professor Chronotis figure was issued by Harlequin Miniatures in 1999.

● In the Extras section, Nicky Ryde was a Girl Student and not a Lab Technician, the Executioner was actually A Hongman, and Leslie Bates replaced Derek Moss as Rospin. In the Credits section, John Nathan-Turner was only the Production Unit Manager on the film sequences; Kathleen Bidmead supervised the first two studio sessions. Similarly, James Gould was the Vision Mixer on the first studio block; Sue Thorne would have taken over for the second.

Top: Chris' game of charades wasn't going down well.

Above: The Doctor's TARDIS lands back in Chronotis' study.

➤ Studio 3: Abandoned session comprising Skagra's Ship – Main Control; Skagra's Ship – Corridor; Shada – Reception Area; Shada – Corridor; Shada – Main Chamber
Sun 2 Dec 79 Television Centre Studio 3: Abandoned session as above
Mon 3 Dec 79 Television Centre Studio 3: Abandoned session as above

Below: Clayton, Peri and Tom celebrate finishing this Special.





Another One Bites The Dust

It was all change for Doctor Who in 1981, when a new producer, a new script editor, a new design ethic, new writers and new companions made life difficult for an old Doctor. Andrew Pixley explores Tom Baker's final traumatic year as a television icon. Did he fall from that radio telescope or was he pushed...?

In control of Doctor Who for a new decade, producer John Nathan-Turner took stock of the series. Wary of current fan feeling and looking back at tapes of some of Tom Baker's earlier serials, he felt that the series was more successful without the dominant streak of humour which the star had injected into more recent stories. Indeed, Nathan-Turner studied the old tapes and scripts a great deal, and became aware of the interest in continuity of the increasingly organised body of fandom.

Nathan-Turner also wanted new writers to bring fresh ideas into the series. With regards to the Doctor, the producer wanted to smarten him up and give him an immediately identifiable 'uniform'. To replace Romana, Nathan-Turner wanted to get back to the young boy and girl pairing which he recalled with the companions Jamie and Victoria from the late 1960s. Part of the rebranding for the series included the logo, and Nathan-Turner asked BBC graphics designer Sid Sutton to come up with something to replace the diamond emblem which had been introduced in 1973 for the show's tenth anniversary. There would be a new title sequence to go with this, replacing the familiar 'time tunnel' effect; this also meant that new images of Tom Baker's Doctor could appear in the opening credits, since the existing titles showed a noticeably younger Baker from 1974. The notion of having an

electronic incidental score composed by the Radiophonic Workshop was tested by writing composers like Peter Howell and Paddy Kingsland score sections of recent serials like *The Horns of Nimon* as a

demonstration. When this proved both atmospheric and cost effective, Nathan-Turner invited the show's usual composer, Dudley Simpson, out for a meal at the Balzac Restaurant and broke the bad news that Doctor Who would no longer require his services. It was also decided that Howell would record a new arrangement of Ron Grainer's famous signature tune.

Despite all these sweeping changes, Nathan-Turner saw himself as only wanting to stay on Doctor Who for two years at most, and then move on with his first producer credit to his name. During this period, his work was still supervised by Barry Letts who was then largely occupied as producer of the BBC classic serials.

Although Douglas Adams was still theoretically on salary, practically he was tied up on the radio and TV versions of *The Hitchhiker's Guide to the Galaxy* and did not perform any true handover. The story ideas which he had left behind all seemed very silly to incoming script editor Christopher H Bidmead. Bidmead really wanted to attract high calibre writers such as Nigel Kneale, but none were interested in contributing to the series. Attending a London SF society function, Bidmead made a request for hard SF stories; this resulted in author John Brosnan pitching the offbeat idea of the TARDIS landing in the car park at BBC Television Centre and the Doctor and Tom Baker teaming up together.

On Wednesday 16 January, Lalla Ward was formally contracted for her final 13 episodes as Romana, with Baker contracted for the entire season on Friday 18 January – two days before his forty-sixth birthday. The hastily commissioned scripts for *Avolon* were delivered by David Fisher, and retained much of the humour which Adams had encouraged and which Bidmead now wanted replaced with hard science. The storyline for *The Vampire Mutation* was also delivered by Terrance Dicks, and went through a similar injection of science before being commissioned as scripts. These two serials would be the first to

enter production, and while *Avolon* would begin the season, *The Vampire Mutation* would run fourth on transmission. The first of the new companions would be written into this story. Nathan-Turner wanted an impish, excitable young male companion aboard the TARDIS, whom Bidmead named Adric – an anagram of the quantum physicist Paul Dirac. Together the producer and script editor came up with a character outline for the wayward orphaned Adric of the planet 'Verillag' which was issued on Wednesday 30 January.

Bidmead was also thinking in terms of a linked theme for the season and developed the notion of the TARDIS becoming trapped in a universe with negative co-ordinates. He also studied the incomplete *Shodo* but, although he liked it, he felt that it would be difficult to get a remount to tie-up with the existing material in the new style which Nathan-Turner had in mind. Going back through submissions to his predecessors, Bidmead had seen some promising story ideas held on file from teenager Andrew Smith. Smith worked intensively with Bidmead on a new story which would explore the concept of evolution and also introduce Adric. Bidmead took Adams' writers' guide from the previous season and reissued a revised version of it as *Doctor Who: Notes for New Writers or the Doctor Who Handbook*. This included material on the Doctor,

NEW PRODUCER JOHN NATHAN-TURNER FELT THAT THE SERIES WORKED BETTER WITHOUT THE DOMINANT HUMOUR OF RECENT YEARS



Romana (dvratelundar, aged 125), K9, Adric, the TARDIS, Baker, Ward and basic production procedures. At the start of February, Stephen Gallagher began to develop his *Drom Time* idea about a group of slaves trading in time-sensitive beings.

The coverage of Doctor Who fandom in the media continued to grow; on Tuesday 29 January, the BBC's Southampton local programme *Hey Look ... That's Me!* had presenter Chris Harris talking to devotees Simon and Francis Dances about PantoCon and their home-made Dalek. On Monday 28 January, Michael John Harris of the visual effects department informed Nathan-Turner that he was planning on making modifications to the K9 prop for the new season. Accompanied by K9 (operated by Nigel Brackley and voiced by David Brierley), Ward appeared on BBC's *Nationwide* on Thursday 7

February to be interviewed by Hugh Scully about her illustrations for William Fairchild's book *Astrotology for Dogs* which was being published that month; Ward herself was currently recording BBC's production of *Hamlet*. This was Brierley's final performance as K9. The actor was keen to make a physical appearance in the new season; when Nathan-Turner would not guarantee such a role, Brierley turned down the offered contract and left to concentrate on other work. Nathan-Turner decided to invite John Leeson back to provide K9's voice. Since leaving Doctor Who, Leeson had featured in *Prince Regent*, *Blake's 7*, *Rings on their Fingers* and had worked on the children's puzzle series *Jigsaw* from June to August 1979. Leeson was contracted for an initial eight episodes on Monday 17 February, the same day that *Rain for Dogs*, Baker's edition of *Springboard*, was broadcast on Radio 4 VHF. With a rather strange voice, K9 turned up on television again on Saturday 16 February on *Jim'll Fix It*; Jane and Joanne King had asked to be famous for a day, and K9 – along with the Nolans – was one of the celebrities they met while filming at the BBC Television Theatre on Wednesday 6 February.



Left: Tom Baker's new look – courtesy of designer June Hudson – unveiled as the series travels to Brighton Beach for filming on *The Leisure Hive*. Above: Matthew Waterhouse joins the show as companion Adric, and the series is given a new logo by Bill Strain

With the programme prematurely off the air, sales for *Doctor Who Weekly* dropped. K9 was introduced as the Doctor's strip companion in Issue 17 during the story *TimeLip* (which also featured previous Doctors), while a new popular character, Abslom Dook – Dolk Killer, was created for the back-up strip by Steve Moore. In mid-February, there was concern about a feature on K9 which made it appear as if the dog had been totally created by visual effects designer Tony Harding. This caused Nathan-Turner to ensure that Bob Baker and Dave Martin received their correct credit on all associated merchandise from Friday 15 February – and also to establish who held what rights over K9. Then in Issue 19, the Doctor acquired a new companion in the comic strip *The Stor Beast*; this was Sharon, a young black girl from the North of England.

At the end of February, Bidmead commissioned a trial script for *The Plonk* Thor Slept from Smith, and also a scene breakdown from John Flanagan and Andrew McCulloch for *Meglos*, a story about a megalomaniac cactus recovering an ancient power source. These were scheduled respectively as the third and second stories in broadcast order. Nathan-Turner was taking a great interest in the merchandising of *Doctor Who*, and on Monday 25 February issued a memo in which he voiced his feelings that the covers for *Doctor Who* and the *Power of Kroll* and *Doctor Who* and the *Armageddon Factor* were below standard. Patrick Stoddard of the *Evening News* announced the new character of Adric as a "cosmic Artful Dodger" on Tuesday 26 February. Having filmed his material

On Wednesday 19 March, Nathan-Turner gave a party for the production team at his home in Brighton prior to filming beginning for *The Leisure Hive* (the new title for *Avon*) on the beach there the next day. Baker flew in on the day from Sydney, and was both tired and ill. It was now that Ward discovered that while she had assumed her affair with Baker was over, the show's star had other ideas and intended that they should pick up from where the left off. As a result, Baker's attitude to Ward was decidedly sour in the coming weeks, and Ward responded in kind. Production on *The Leisure Hive* was to be covered for a forthcoming children's book called *A Day in the Life of a TV Producer* being written by Graham Rickard.

The exhausted Baker was unsettled in rehearsals; he now found making the series an arduous task rather than a pleasurable one, and felt he had a lack of stimulation. Nathan-Turner was making his mark on the series in so many ways, including persuading the star to wear make-up for the first time in years, pointing out that it was for Baker's own benefit. A reasonable working relationship was established between the two men, who also saw a bit of each other socially; Nathan-Turner also liked to impress Baker with his knowledge of the series. Ward was delighted that Leeson had returned to the series, but was aware that Nathan-Turner was planning on writing K9 out with her. This was another move away from the younger audience

towards whom she and Baker had focused the show. Ward was further aggrieved when she was offered a chance to join another forthcoming television series which was to soon start

production, but Nathan-Turner refused to let her leave her contract early.

The scripts for *Sealed Orders* were commissioned from Priest on Monday 24 March. However, Bidmead was concerned about these and was holding *The Dream Time* in reserve; either show could then conclude the 'E-Space trilogy' of serials and write out Romana and K9. Another breakdown, *The Dogs of Dorkness*, was commissioned from Jack Gardner on Saturday 29 March, followed shortly by the remainder of the scripts for *The Plonk* that Slept. There was also a storyline about aliens in seventeenth century London entitled *Invasion of the Plague Men* submitted by radio writer Eric Seward.

On Tuesday 25 and Wednesday 26 March, a crew from *Blue Peter* filmed a piece with presenter Tina Heath at Longleat House in Wiltshire, including a spring-cleaning of the Doctor Who Exhibition in time for its Easter opening. Nathan-Turner travelled west to take part in the item, discussing forthcoming monsters and emphasising the length of the new season. The shops were still filled with *Doctor Who* product. Goodies relaunched their *Doctor Who Candy Favourites*. Other merchandise which started to appear included badges from Denis Alan Print, K9 sweatshirts and T-shirts from Miles Bros, keyrings from BBC Enterprises, a police box telephone pad from A B & Son and a TARDIS tin from Avon ... as well as underpants adorned with Tom Baker's features from British Home Stores! Associated items in the American marketplace included

'SEALED ORDERS' BY CHRISTOPHER PRIEST WOULD HAVE SEEN THE DOCTOR ORDERED TO ELIMINATE ROMANA BY THE TIME LORDS

for *The Curse of King Tutankhamun's Tomb*, Baker departed for another promotional tour of Australia, arriving on Wednesday 27.

Also on Wednesday 27 February, science-fiction novelist Christopher Priest was commissioned to provide a story breakdown for *Sealed Orders*, since Bidmead had read some of Priest's short stories and admired their creativity. As such, the storyline discussed with Adams was revived by Priest; this was now envisaged as being the fifth serial in the new run, and in it the Time Lords would give the Doctor orders to eliminate Romana in a time paradox plot. Ian Marter, who had played Harry Sullivan and written several *Terror* novelisations, visited the production office on Tuesday 26 February to discuss a potential storyline with Bidmead. Marter was about to join his old friend Elisabeth Sladen – who had played Sarah Jane Smith – and Dicks in a trip to the Who-1 convention in Los Angeles that weekend. Nathan-Turner was intrigued by this and saw it as an excellent opportunity for some press coverage; the stars' departure from the UK was covered by the *Daily Mail* on Thursday 28 February. Dicks also delivered his scripts for *The Vampire Mutation* – now entitled *The Wasting* – before flying out. The guests were amazed at their reception in America, doing various phone-ins and appearances alongside the convention.

The Flanagan and McCulloch scripts were commissioned under the working title of *The Golden Stor*, and on Friday 14 March Bidmead



Nathan-Turner felt the 1974 photo of Tom Baker seen in the show's opening sequence was too outdated. These shots were taken for use in the new titles.

badges from S Weiner and Ian Nicholl Enterprises; baseball caps, mugs and frisbies from Nightstar Corp and a 'Hard Rock Café Gallifrey' T-shirt. And in Japan, Hayakawa Publishing began adapting some of the novelisations.

By the end of March, Nathan-Turner had found the young actor to play Adric. This was Matthew Waterhouse, an 17-year-old filing clerk at the BBC who had worked on a forthcoming BBC drama series called *To Serve Them All My Days*. Waterhouse was a fan of *Doctor Who* – having penned the first reader's letter ever printed in *Doctor Who Weekly* – and was suggested to Nathan-Turner by Jenny Jenkins of the Casting Advisory service, whom the producer thanked on Monday 31 March. On Thursday 3 April, Waterhouse was contracted for between 20 and 24 episodes, with an option on 20 to 28 more to be made between March 1981 and January 1982 which had to be exercised by the end of October 1981.

The *Blut Pter* feature on Longleat was screened on Monday 3 April. The following Monday, a Dalek appeared on James Burke's science programme *The Real Thing*, performing a theatrical audition in the programme *The Memory Lingers On*; Terry Nation's agent, Roger Hancock, raised an objection to the item.

Two more breakdowns were commissioned on Monday 10 April; *The Kinda* from lecturer and playwright Christopher Bailey, and *Soldat and the Plastoids* by John Bennett. The scripts for *The Planet That Slept* were soon delivered, along with the outline for *The Kinda*, a story which reworked Buddhist parables in a tale of colonisation on an alien world. The scripts for *The Dream Time* were also commissioned as a possible replacement for *Scaled Orders*. Bidmead was concerned about the drafts submitted by Priest, who lacked TV experience. Tensions grew between writer and script editor after Bidmead re-edited some of the script, and in April it was Priest who decided to withdraw from the project. *The Dream Time* replaced it as the fifth serial of the season.

Meanwhile, the British media was showing more interest in the growing cult around the series, with the *Daily Mail* running a piece on the recent Los Angeles convention on Saturday 12 April. A single entitled *Dalek I Love You (Destiny)* was released by Dalek I on the Backdoor label during April. The Daleks appeared in the *Doctor Who Weekly* comic strip from Issue 27 in the story *Doctor Who and the Dogs of Doom*. However, with the show off the air, sales for the title were now flagging and Marvel prepared to revamp the title along cheaper, more juvenile lines. The Daleks also turned up as a married couple (played by David Jason and Sheila Steafel) in *Life with the Daleks*, a sketch written by Andy Hamilton for the comedy show *The Jason Explanation of ...* Progress which aired on Thursday 17 April (recorded Thursday 14 February). The Daleks were also the subject of correspondence between the BBC and Roger Hancock on Tuesday 22 April, when Hancock approached the Corporation to see if they

were happy to let their rights for the Daleks revert to Nation.

On Friday 25 April, Nathan-Turner started organising a promotional event to announce the casting of Waterhouse, and booked a "special promotions meeting" for the series on Tuesday 13 May; these photocalls would become increasingly frequent, and Nathan-Turner was very keen to maintain a high profile for his show in the media.

Filming on *The Wasting* began on Wednesday 30 April, the same day that Nathan-Turner made the first attempts to have the aborted *Shada* remounted, possibly to air as two special 50-minute episodes that Autumn. Waterhouse was introduced to the press on Thursday 8 May, with coverage the following day in the papers including Hilary Bonner's piece 'Dr Who's Girl To Be Axed?' in *The Sun*; this claimed that Waterhouse was taking over from Ward. "Matthew Waterman" than appeared in the audience for *Saturday Night at the Mill* on Saturday 10 May, chatting to host Bob Langley at the start of the show.

Unfortunately, Waterhouse's arrival on the series did not go smoothly. Baker was still feeling tired and ill, and failed to welcome him, while Ward – who had made a specific attempt to meet the young actor before he began work – disliked some of Waterhouse's behaviour towards the crew. By now, the sour atmosphere between Baker and Ward was noticed by other cast members. With Baker becoming more and more morose, Ward decided that she would get back together with him for his sake – much to Baker's amazement. Ward later admitted that the situation had become quite unhealthy, and this was a case of actors confusing reality with their roles.

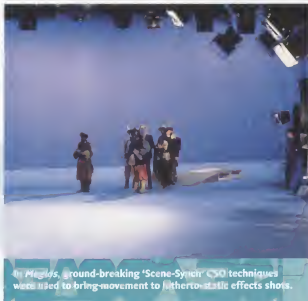
The special promotions meeting took place at Television Centre on the afternoon of Tuesday 13 May. On Friday 16, the *Daily Mirror* ran a piece on Waterhouse who confirmed "I've been a Dr Who fan for years". However, Equity, the actors' union, took a dim view of non-professional actors

being cast as regulars in television series, a fact communicated to Nathan-Turner by BBC Artists Contracts on Thursday 22 May. In the meantime, Nathan-Turner proceeded with his plans for the *Shada* remount for the Autumn, and on Wednesday 21 May, Brian Eastman of Paramount expressed interest in a *Doctor Who* feature film, using the Dr Who and the Krikkitten outline which Douglas Adams had reworked. At this time, there was also interest in the movie rights from a group led by Chris Morgan, and by Don Gallagher of Motor Records whose plan was to develop an outline by Terrance Dicks.

Ward's appearance in *Hamlet*, which had been recorded in early February, was broadcast on BBC2 on Sunday 25 May. Reprints of the *TV Century 21* comic strip *The Daleks* began in *Doctor Who Weekly* from Issue 33, while BBC Copyright asked the production office if they wanted the BBC to keep its rights to the Daleks on Tuesday 3 June.

There was more media attention on Kg in the coming weeks. The dog appeared on BBC's *What's On Wogan?* asking dog trainer Barbara Woodhouse to teach him a three-point turn on Saturday 31 May, and then attended Montradex, a trade show run by West Midlands Computer Services, for three days from Tuesday 3 June. Hilary Bonner of *The Sun* was the first to break the rumour of Kg's impending departure on Saturday 7 June, asking "Will the cruel Beeb really kill Kg?". Nathan-Turner was quoted as saying that the dog would be rested from some of the forthcoming episodes, and that the final serials had still to be written. The *Sun* rapidly launched a 'Save Kg' campaign. Indeed, on Tuesday 10 June, Bob Baker and Dave Martin contacted the production office to ask if it was true that Kg was being dropped. There was then further coverage of this story in *The Sun* on Thursday 12. On Monday 16, Nathan replied to Baker and Martin confirming that Kg was leaving, but asking them to keep this quiet.

On Monday 9 June, BBC Enterprises replied to Hancock that the BBC did not want to sell its rights to the Daleks, Nathan-Turner complained to





The Outliers take control of the TARDIS in a scene from *Full Circle*.

WH Allen about the colour of the TARDIS on the cover of *Doctor Who* and the *Keys of Marinus*, and Bidmead wrote to Christopher Bailey saying that a script commission for *The Kinda* would be deferred while the production office worked out a new regular character. On BBC2 that day, the comedy music show *The Innes Book of Records* included UFO Shanty, a tune in which a Black-and-White-Minstrel version of Baker's Doctor arrived in the TARDIS to sing a song ("I was warping my way through the heavens/From a party in Galaxy 3"); this had been filmed on Saturday 1 September 1979 at Buxton in Derbyshire.

During the second week of June, Barry Letts was officially appointed as executive producer on the series to oversee Nathan-Turner's work. Bidmead issued a memo – *The Doctor's Adventures in E-Space* – explaining the season's linking narrative on Thursday 12 June, and on Friday 13 commissioned a story breakdown for *Psychrons* by Terence Greer (which was still under active consideration as late as Thursday 23 April 1981).

On Wednesday 25 June, Nathan-Turner wrote to Graham Williams and Douglas Adams to inform them of the final fate of *Shada*. A lack of studio availability in the autumn meant that it had not been possible to complete the serial as two 50-minute specials, and the story would have to be abandoned once and for all. By now, *The Golden Star* had been through various title changes, such as *The Last Zolfe-Thuran*, and had now reverted to *Maglos* for recording. The second and final "junior" novelisation, *Junior Doctor Who and the Brain of Morbius*, appeared from W H Allen on Thursday 26 June; this new range had failed to find a market. Also in the shops was Marvel's *Doctor Who Summer Special* which was effectively a collection of reprints.

On Saturday 28 June, Ward did a live interview on *What's On Wogan* on her twenty-ninth birthday. By now, Ward had also illustrated *Astrology for Cats*, and

NATHAN-TURNER WAS CONCERNED ABOUT THE LOSS OF K9 AND ADMITTED THAT THE 'MARK I' VERSION COULD BE PICKED UP AGAIN IF NEEDED.

on the show her horoscope was analysed. When the astrologer commented that Ward liked to take on many things "like having two boyfriends at once", Ward replied "I can't cope with one!" The viewers at home were still unaware to whom she was referring...

By now, Nathan-Turner was getting feedback from his superiors which indicated that he would be remaining on *Doctor Who* for the following year. As such, he now started to give more thought to the conclusion of the current season and setting up the next. It was becoming clear that Baker was now less happy with the series and the changes which were occurring on it, and slowly the star and the producer realised that at the end of the current run, the Doctor would be regenerating for a fourth time. By his own admission, Baker was now becoming unbearable in studio; he felt that the scripts were not improving and had been uneasy with Waterhouse's casting. When it came to initial discussions about the following season, Nathan-Turner indicated that there was unlikely to be an increase in the actor's fee.

Aware of the distinct popularity of Baker, Nathan-Turner immediately set about building as many elements into the end of the season as possible to help the audience bridge this gap; after all, Baker would have now played the part for a record seven years and many of the younger viewers would only be familiar with his portrayal. One of the moves that Nathan-Turner made was to add new regular characters, and indeed to look at bringing back characters from the show's past. Louise Jameson and Elisabeth Sladen were both sounded



Visual effects assistant smooths the way for K9, as the notoriously unreliable prop attempts to exit the TARDIS in *State of Decay*.

out to see if they were interested in recreating their roles as Leela and Sarah, with the intention that one of these popular characters could be reintroduced in Baker's final season and then remain on hand in the first few serials of the new Doctor. Neither were interested in the offer.

On Tuesday 1 July, Nathan-Turner confirmed to Bob Baker that K9 would be leaving the series alongside Romana in January 1981. However, the producer was still concerned about losing yet another popular character, and admitted that if the format did not work as well without K9, then the Mark I version left on Gallifrey could be "picked up at a moment's notice". At the same time, the producer was pursuing the idea of Australian co-production of some serials in the wake of Baker's publicity tours and the positive reaction to the overseas work in the highly publicised *City of Death*.

The Sun triumphantly claimed that they had saved K9 in an article by Jenny Wade on Saturday 12 July; in fact, Nathan-Turner had simply commented that the dog would be in 20 of the 28 new episodes. On Monday 14 July, Ward recorded an edition of the BBC's children's request show *Ask Aspd* at Television Theatre; the actress confirmed that she enjoyed performing for children and discussed her career while answering viewer's letters. The programme was broadcast the following day.

Since May, Bidmead had sounded out other writers for potential story ideas, including John Gribbin, Richard Sparks, James Follett (who had revived his *Into the Cornet* outline) and David Tebber. K9 and Romana were now set to depart in *Warriors' Gate* (the new title for *Dram Time*). The production office now started to plan a trilogy of stories which would bridge the regeneration at the end of the season. The sixth serial was commissioned based on a storyline submitted by Nathan-Turner's old colleague Johnny Byrne, and concerned an evil force using the events of a change of millennium to seize control of a peaceful world; this was entitled *The Keeper of Traken*.

Shooting on *Full Circle* (as *The Planet That Slept* had been renamed) began in late July, with Waterhouse rejoining the cast for what would be his debut serial. By Thursday 31 July, it

was clear that there was no hope of getting the co-production deal with ABC Australia to make two stories in Australia for the 1981/82 season; Nathan-Turner had planned a five week production period covering the whole of one serial and inserts for another. Also, the final issue of *Doctor Who Weekly* appeared. After 43 issues, it was clear that Marvel was addressing the wrong market. The title realigned itself as a monthly magazine, with less comic strip material and more articles aimed at the dedicated fan base; it was now *Doctor Who – A Marvel Monthly*.

Appealing to the Australian market was still of interest to Nathan-Turner, and as such the new companion created to bridge the regeneration was an Australian. The character outline for Tegan Jovanka, an air hostess, was issued by Nathan-Turner and Bidmead on Friday 1 August. A revised proposal was then made to ABC on Thursday 7 August.

Aware of fan interest in archival repeats, Nathan-Turner had apparently considered that one of the summer repeats should be *Death to the Daleks*, but also realised the shortcomings of this sort of post-Doctor scheduling. As such, *Destiny of the Daleks* began a daily repeat run on Tuesday 5 August, with *City of Death* screened on Mondays and Tuesdays over the following fortnight. BBC Cymru did not take these repeats. *Doctor Who* fandom continued to stage conventions. While a Panopticon event did not take place in 1980, there was instead the one day DWAS event, *Interface One*, on Saturday 9 August, during which the two early serials *Inside the SpaceShip* and *The Rescue* were screened.



Left: A Marshman revealed, as the hot weather on location for *Full Circle* becomes too much to bear. Above: Setting up a shot for *State of Decay* as Arthur Hewlett and Tom Baker look on.

At the production office, planning for the regeneration was completed. Bidmead himself had decided that he would not be remaining for a second year as script editor since he was exhausted by the continual rewrites he was having to perform, notably on *Warrior's Gate*. There was also increasing tension between Bidmead and Nathan-Turner. Bidmead felt that he was not valued enough, and when a substantial rise to cover his additional hours was declined, he opted to move on, bowing out by writing Baker's final serial. After his idea of bringing past companions back had floundered, Nathan-Turner now decided to bring back an old villain for the regeneration trilogy. The adversary in *The Keeper of Traken*, which was completing delivery from Byrne, would now become the Master, the Doctor's Time Lord arch enemy who had last appeared in an emaciated form in *The Deadly Assassin* in 1976. The story, to be rewritten by Bidmead, would conclude with the Master regenerating in some way, and then acting as the villain for the two stories either side of the regeneration. Bidmead's final story of the season was now a confrontation between the Doctor and the Master which would be based around the concept of computer logic and tie up some loose ends from the previous season.

Elements of Bidmead's story were hinted at in the new edition of *The Doctor Who Writer's Guide* issued on Monday 11 August, which now also included the character notes on Tegan. The scripts for *The Dogs of Darkness* were commissioned the same day from Jack Gardner for potential use with the new Doctor; they were still available for development on Thursday 23 April 1981. On Friday 15 August, an untitled four-part storyline was commissioned from Hanagan and McCulloch to act as the Fifth Doctor's debut serial and conclude the trilogy of encounters with the Master in a futuristic parable against the use of nuclear missiles; the target delivery for this was Saturday 20 September. Nathan-Turner wanted the return of an old enemy to be a surprise for both the public and the fans; as such, no advance publicity about the Master appeared prior to the character's first full appearance in the concluding episode of *The Keeper of Traken*.

On Tuesday 26 August, Jon Fitzmaurice of ABC wrote to Ronnie Marsh of BBC Drama to say that he had examined the proposal for a co-production deal again, but that the Australian company were still uninterested. Former BBC producer Terence Dudley, who had directed *Meglos*, had been proposing storylines to the production office in his capacity as a writer. Although the first notion, a 1920s whodunnit called *The Beast*, was not the type of story Bidmead was looking for, Dudley was commissioned to write a four-part story breakdown at the end of August, concurrent with Bidmead being given clearance to write the final story of the year despite the fact that he was a staff member.

The Radio Times of Thursday 28 August promoted the new season with a feature by Mick Brown entitled 'Who's for Corn?' which focused on Adrienne Cori, the guest star in *The Leisure Hive*. The same day, Baker attended a launch party alongside his double – a waxwork of him as the Doctor (for which the

star had posed after filming on *The Leisure Hive*) which went on display at Madame Tussaud's in London; this was only the precursor to a more extensive range of Doctor Who figures which was shortly to appear at the famous London attraction. The Doctor Who Annual 1981 was issued by World International Publishing, the new name of World Distributors, and saw Lalla Ward's Romana joining the Doctor and K9 (who also had a solo strip story). K9 was now set for adventures of his own in a series of four illustrated children's books written by Dave Martin and published by Sparrow under the banner *The Adventures of K9*. The BBC also made Doctor Who the subject of its first Picture Pack, an abridged range

in which viewers could purchase a selection of BBC publicity photographs along with basic background information on the series in question.

Doctor Who came back to Saturdays at 6.15pm on 30 August – but with the opposition of the new, fast-moving and fully-networked *Buck Rogers* in the 25th Century on ITV, the first episode gained just under six million viewers. In the coming weeks the situation deteriorated, with Doctor Who failing to register in the top 100 programmes. Baker could also be seen on Sunday 31 August in *The Curse of King Tutankhamun's Tomb*, and was one of the stars to appear on the cover of the TV Times. Baker then promoted the show's return with an appearance on *The John Dunn Show* on Radio 2 on Friday 5 September, while another feature on Doctor Who appeared in the junior *Back Page* section of the *Radio Times* on Thursday 11 September.

Marsh broke the bad news about ABC's rejection of the co-production deal on Monday 8 September, but indicated that he was going to try again. Dudley's story for the new Doctor, *Day of Wrath* (which concerned a megalomaniac alien who periodically visited Earth), was soon in development, and a scene breakdown on Savard's proposal was commissioned under the title *Plague Rats*. The Concorde storyline, *Zenadin*, was commissioned for the following season, and would also feature the Master. By the end of September, Bailey had been commissioned for *The Kinda*.

To portray the new incarnation of the Master – and Tremas, the character in *The Keeper of Traken* whose body the Master was to steal – Nathan-Turner booked Anthony Ainley, an actor he recalled from the 1974 BBC classic serial *The Puffins*. On Friday 12 September, Ainley was contracted for an initial eight episodes to be made between Saturday 25 October 1980 and Saturday 24 January 1981, with an option for either four or eight more shows which had to be taken out by Monday 24 November that year.

Mindful of the show's budget, on Friday 19 September, Nathan-Turner approached BBC Enterprises to see if the Corporation's commercial arm would invest £1500 per episode towards costumes for the 1981/1982 season on the grounds that they subsequently used the garments at the exhibitions in Blackpool and Longleat to generate further income. In the meantime, *Warrior's Gate* was plagued by BBC industrial disputes which meant that its studio recording sessions were deferred and rearranged.



An original design painting for the mystical portal in *Warrior's Gate*.



A photo that would have horrified Tom Baker at the time - the actor was careful to ensure that none of his young fans ever saw him drink or smoke!

By the end of September, only around five million were tuning in for Doctor Who and the decision was made to move it from 6.15pm to 5.40pm in the hope that it would steal a lead on the successful *Buck Rogers*. In the event, only a marginal improvement was registered. Flanagan and McCulloch delivered their debut story for the new Doctor, *Project "46"*, on Friday 26 September, the day before *Moglos* made its debut on BBC1. On Tuesday 30 September, Nathan-Turner indicated that the character of Nyssa, the daughter of Tremas in *The Keeper of Traken*, might be retained across the Master trilogy and into the next season to ease the transition to the new Doctor.

By October, Baker and Leeson could be heard as the Doctor and K9 promoting their appearance at Madame Tussaud's on commercial radio. In the papers, Doctor Who monsters including an Ogri, a Draconian, a Kraal and a Zygon also appeared in a TV licence advertisement which asked "Will Viewers Exterminate Dr Who Before These Do?". *Astrology for Cats* was published, with

"THE PRODUCER AND I HAVE DIFFERENT IDEAS. THE NEW DOCTOR WHO MAY EVEN BE A WOMAN!" TOM BAKER ON "NATIONWIDE"

further illustrations from Ward. Lalla Ward and John Leeson completed their work on Doctor Who at the start of October when Romana and K9 departed at the end of *Warriors' Gate*, on Monday 6 October. Ward then joined Dick Mills of the BBC Radiophonic Workshop at the end of three days publicity at a fish show being staged at Alexandra Palace.

With K9's departure recorded, the news was broken on BBC1's *Newsround* on Tuesday 7 October, the same day that Nathan-Turner commissioned Flanagan and McCulloch to script *Project "46"* by Monday 8 December. The loss of K9 prompted headlines such as the *Daily Mirror*'s 'K9 Gets the Boot' on Wednesday 8, and Leeson and Nathan-Turner appeared on Radio 4's *Today* programme to talk to Andy Price on Thursday 9. Speaking to Douglas Orgill in the *Daily Express* on Thursday 9, the producer confirmed that the character had been dropped because he was too clever, but also hinted that "there could, one day, be a Mark III K9".

In the meantime, Hancock again asked the BBC about selling their rights to the Daleks on Wednesday 8 October, and on Thursday 9 the casting of Nyssa was confirmed. Teenager Sarah Sutton was contracted to appear in an initial four episodes, with an option of 12 more to be made between December 1980 and June 1981 which could be taken out by Monday 10 November, and then



Friday 24 October 1980: Tom Baker meets Tegan Jovanka after weeks at the opening of the Doctor Who Experience at Madame Tussaud's.

a second option beyond that comprising 16 out of 20 shows to be made from July to December 1981 which needed to be exercised by Saturday 31 January.

From Saturday 12 October, Doctor Who was moved back to 5.40pm, overlapping the end of *Metal Mickey* on ITV and giving the Doctor a five-minute head start over *Buck Rogers* in the 25th Century. The departure of K9 was covered on BBC1's *Points of View* on Friday 17 October, and on Thursday 23 October the BBC informed Hancock that they had no intention of selling its share of the Daleks. The same day there were several publicity items for the show. First of all, Australian actress Janet Fielding was announced to the press as the new companion, Tegan Jovanka, in a photocall at Hammersmith Park; the *Evening Standard* covered this, announcing a 'Tough Aussie for Doctor Who'. The same day, Fielding was booked for a minimum of 12 episodes to be made between Monday 15 December and Tuesday 30 June 1981, with an option on a further 12 out of 20 episodes between July and December 1981 which had to be agreed by the end of March 1981. Waterhouse, who was due to make his debut in *Full Circle* that Saturday, appeared on *Top of the Pops* showing Dave Lee Travis a copy of the BBC single featuring Peter Howell's new theme tune arrangement. He also recorded an interview with presenter David Rider for the Radio 1 magazine

programme *Playground*. The Radio Times also included a Back Page feature on Full Circle, and how it featured the work of teenagers Waterhouse and Smith. The

casting of further "juveniles" to work in the series confirmed to Baker that it was time for him to move on.

The biggest press attention for the series came the next day as Baker - who by now was feeling fatigued and "neurotically proprietorial" over the series - was due to open the new Doctor Who Experience attraction at Madame Tussaud's. Nathan-Turner heard that Baker's departure had been leaked to the press and that the story was due to appear in the papers. As such, a press conference was hurriedly arranged at Cavendish Place so that Baker himself could announce his decision to leave. Mischievously, Baker and Nathan-Turner discussed a publicity stunt to generate press attention. The actor explained that he was "giving up when I'm at the top... I felt this year that things were beginning to drag". He then suggested Hollywood star James Stewart as his replacement, adding "The producer and I have entirely different ideas. The new Dr Who may even be a woman." A taciturn Baker was then interviewed by Sue Cook outside the TARDIS on that evening's *Nationwide* (where he claimed he was heading for oblivion), while the BBC News covered the story with an extract from *Moglos*. Appropriately, the scripts for Baker's swansong - *Logopolis*, a tale of mathematics and physics - were delivered that day by the departing Bidmead.



... isn't all doom and gloom on *Traken* after all. Even Baker has a laugh. Shula Ruskin (Kassia) ... even though she's working for the *Master!*

Amidst the press coverage the following morning, *The Sun* confirmed that Baker had no more work lined up. Hilary Kinsley and Patricia Smythe of the *Daily Mirror* quoted Baker saying of his successor "I wish him – or her – luck". Paul Donovan of the *Daily Mail* claimed that Baker had been upset when Kg was dropped while the BBC had indicated "We know who we want to replace [Baker] but negotiations are continuing". In fact, the actor in question was Peter Davison, then best known as Tristan Farnon in *All Creatures Great and Small*, and an actor with whom Nathan-Turner had worked on that series. Davison had been offered the role one Saturday evening in October.

Waterhouse's edition of *Playground* went out on Radio 1 at 7am that morning to promote the start of *Full Circle* that evening; the show featured a pre-recorded interview with Paul Joyce, director of the problematic *Warriors' Gate*. Waterhouse then did a live interview with Noel Edmonds in that morning's edition of *Multi-Coloured Swap Shop*. Nyssa had been written into the concluding three episodes of *Logopolis*, and a character profile was added to the *Doctor Who Writer's Guide* on Thursday 30 October; Sutton was informed that the option on further episodes would be taken out during rehearsals for *The Keeper of Traken*.

On Saturday 1 November, the *News of the World* suggested replacements for Baker in the form of Larry Grayson, John Cleese, Frances de la Tour and Margaret Thatcher. The guessing ended within days as, on Wednesday 5 November, Peter Davison was announced as the Fifth Doctor and gave an interview to Sue Lawley on *Nationwide*; at this stage the actor was in rehearsals for his new BBC1 sitcom, *Sink or Swim*, which was recording on Saturdays. Meanwhile, William Marshall of the *Daily Mirror* tracked the heavily drinking Baker down to haunts such as an art gallery, a Waterfoo bar and then an expensive restaurant, with the departing star admitting that ending the series was "a great emotional jolt".

Alongside a retrospective of *Doctor Who*'s history, Davison was interviewed by Sarah Greene on *Blue Peter* on Monday 10 November. The same day, Nathan-Turner confirmed that the character of Nyssa would feature in the first two serials for Davison's Doctor; Sutton's contract was exercised for a minimum of 12 episodes with the option of even more shows still in play. On Friday 14 November, the *Writers' Guide* was revised again, this time to add details of Tegan and her Aunt Vanessa, as seen in *Logopolis*.

During the production of *The Keeper of Traken*, the cast and crew felt that the relationship between Baker and his former co-star was going through a bad patch. Baker seemed more tired and irritable than ever, and was missing Ward dreadfully. Everyone was then amazed when on Wednesday 19 November, the BBC *News* and *Newsround* announced that Baker and Ward were to marry before Christmas. "I couldn't bear to see her go ... to live without her," Baker told reporter Brian Wesley as he took a break from work on *Doctor Who*, while Ward



"What are all you young people doing inside my TARDIS?" Sarah Sutton, Matthew Waterhouse and Janet Fielding meet the press.

remained at home, redecorating the couple's Chelsea flat. A gag on BBC2's *Not the Nine O'Clock News* on Monday 24 November assured viewers that Ward was "not in the Milky Way ...".

By now, Letts was having less involvement with the series as Nathan-Turner firmly took control of the series. The new producer used his experience to cut

through the red tape of the BBC when he needed to, and also loved being involved in the casting guest stars. To replace Bidmead, Nathan-Turner tried unsuccessfully to recruit Ted Rhodes from *All Creatures Great and Small*. In fact, during November, Antony Root, a former assistant floor manager acting as a temporary script editor, had been assigned to the show for three months to help Bidmead deal with the submissions of storylines. Scripts for *Plague Rats* were commissioned from Saward, followed on Tuesday 25 November by a breakdown for *The Torsion Triumvirate* from Andrew Smith.



An elegant portrait of Sarah Sutton as Nyssa of Traken.

Also around now, *Doctor Who Weekly* comic strip writers Patrick Mills and John Wagner submitted an outline about a colony living inside a vast space whale which had been suggested by Mills' wife, Angie; the notion would later be commissioned as a story breakdown on Wednesday 9 September 1981 with scripts entitled *Song of the Space Whale* commissioned on Thursday 2 December 1981.

State of Decay (as *The Wasting* had been renamed) began broadcasting at the end of November, and was praised by Stanley Eaveling of *The Scotsman* on Saturday 6 December as showing the series at its best. Sutton's arrival as a new companion was covered by the *Daily*

Mail with their piece "Who's Crowd" on Friday 21 November; she then joined Waterhouse and Fielding for a photocall in Hammersmith Park on Wednesday 26 November, while Fielding had a solo photo shoot on Tuesday 2 December. However, Nathan-Turner had been upset when his arrangements for Baker and Ward to appear on BBC's *Children in Need* coverage on Friday 21 November had gone awry. Also, according to *The Keeper of Traken* had been disrupted by industrial action, meaning that a one day remount would be necessary in December.

A Day with A TV Producer was published by Wayland Publishers Ltd in November, and the Games Workshop strategy game *Doctor Who – The Game of*



Left: The TARDIS is cut down to size by the mathematical machinations of Mr. Master in *Logopolis*. Above: The new police box on the Barriett by-pass by the time the BBC got there, it had been demolished. Photo: BBC

Time and Spot started to appear in the shops. The strips from *Doctor Who Weekly* were collected, coloured and reprinted for the American market in Marvel's *Marvel Premiere* range, debuting with Issue 57. Davison was starting to attract press attention in connection with the show; on Monday 1 December he did a live interview with Richard Baker from Studio B15 at Broadcasting House on *Start the Week*, on Wednesday 3 December he was interviewed both by Donny MacLeod on *Pebble Mill* (along with clips from the opening episodes of *The Three Doctors* and *The Leisure Hive*) and on *The John Dunn Show* on Radio 2, and on Saturday 6 December he featured on Radio 1's *Playground*.

Back at the production office, Root and Bidmead continued to line up the new serials. On Friday 5 December, actor/writer Rod Beacham (who had appeared in *The Web of Fear*) was commissioned for a breakdown of a serial called *Hebbs* (which was still in development in April 1981) while – despite the problems with *Sealed Orders* – Christopher Priest was asked to develop a new storyline called *The Enemy Within*; this was to reveal a living entity at the heart of the TARDIS. Flanagan and McCulloch delivered their scripts for Davison's debut serial, now entitled *Project Zeta* plus on Monday 8 December. Still under consideration as late as April 1981, *The Torson Triumvirate* storyline was delivered by Smith on Tuesday 9 December, the same day that Bidmead passed on to Nathan-Turner an outline called *Romaniads* which had been delivered on spec by Geoff Lowe.

Tom Baker and Lalla Ward were married at Chelsea Registry Office on Saturday 13 December; the press were out in force and the happy event was covered by BBC News and the *Daily Star*. The couple were living at Hereford Square, and all was well for some time. However, Baker still enjoyed his bachelor ways. After around 18 months, Baker was to announce that he was bored with married life – whereupon Ward departed and returned to her parents' flat in Chelsea. On the night of the wedding, *The Two Ronnies* took part in a musical item called *Space Wars* in which they encountered the threat of the Duloks – giant plant cans with their war-cry of "Re-dec-or-ate!" who exterminated Ronnie Corbett. The item, written by David Newman and Peter Osborne, had been recorded on Sunday 2 November and featured the familiar names of Toby Byrne, Tony Starr, Mike Mungarvan and Cy Town playing the Duloks.

The newly-wed Baker had no time for a honeymoon since location filming for *Logopolis* began within days; this had to be rescheduled slightly around the remount on *The Keeper of Traken*. This was the first work on the show for Janet Fielding, who soon had her illusions of what being a TV star was all about shattered. Mid-December saw the delivery of *Day of Wrath* and *The Kinda*.

Rather than continue straight into *Worms' Gote* on Saturday 20 December as originally planned, it was decided to rest *Doctor Who* for two weeks in favour of Christmas programmes like *The Jungle Book* and *It's a Christmas Knockout*. Around now, Ward rejoined her husband to film two new commercials advertising Prime Computers for Australian television: *Dr Who* meets his month and *Dr Who and the Aliens*. Over the Christmas period, Tom Baker was heard on Radio 4's *Start the Week* on Monday 22 December, discussing the new series of *The Book Tower* which began on ITV that day. The TARDIS and K9 appeared at a BBC



The wedding of Tom Baker and Lalla Ward took place at Chelsea Registry Office on Saturday 13 December 1980.

Careers Conference on Tuesday 23 December, and on New Year's Eve, BBC's *Pick of '80* included the Doctor and Romana from the end of *Full Circle*. When *Doctor Who* returned on Saturday 3 January, it was now scheduled even earlier at around 5.10pm. This increased the average audience to around seven million against weaker competition on ITV from *Search for a Star*.

A profile of Baker as the hard-drinking actor of the Colony Room in *Dean Street* was compiled by Daniel Farson and appeared under the title 'Dr Who is on the Move Again' in the *Telgraph Sunday Magazine* on Sunday 4 January 1981. Baker began studio recording on his final serial as the Doctor soon after New Year, and on Sunday 11 January posed for press photographers alongside his wife and his new in-laws, Viscount and Lady Bangor. At the production office, Bidmead had departed and Root was officially made script editor for an interim period. Day of Wrath was accepted for development, Flanagan and McCulloch performed rewrites on *Project Zeta* Plus which they delivered on Thursday 15 January, and *Plague Rots* was submitted by Seward. With K9's departure from BBC1 imminent, Nathan-Turner announced that the robot dog would soon

feature in his own series for which a pilot would be developed during the year. This was covered by the tabloids on Friday 16 January, with *The Sun* talking to a delighted Dave Martin in 'New Leash of Life for K9' while John Leeson spoke to the *Daily Mail*. K9's 50-minute pilot would reduce the run of the new *Doctor Who* season from 28 episodes down to the usual 26, as reflected by a change made to Davison's contract on Tuesday 3 February.

Nathan-Turner and his team had been expecting that, as with the previous year, *Doctor Who* would enter production in March and start screening on BBC1 from September 1981 as part of the Autumn season. However, on Monday 19 January it became apparent that this might not be the case. Part-way into recording, production would have been broken over the Summer so that Davison could record the

second season of his popular sitcom *Sink or Swim*. Since this was planned for an Autumn broadcast, it seemed that the nineteenth season of *Doctor Who* might be held back to transmit from New Year 1982.

Tom Baker completed his final recording for *Logopolis* on Saturday 24 January – three days before his forty-seventh birthday and almost exactly seven years after his original begging letter for work had been sent to BBC drama executive Bill Slater. Two parties were held for Baker's departure; one at the bar of Television Centre (where the star did not linger) and another thrown by BBC Enterprises at Ealing some time later.

Also departing was Sharon, the Doctor's comic strip companion, who left the Doctor and K9 at the end of *Dreamers of Death* in issue 48 of *Doctor Who – A Marvel Monthly*. For BBC1 viewers, Sarah Sutton was about to arrive as Nyssa; the actress was featured in a *Beck Page* article in the *Radio Times* on Saturday 29 January, and appeared on *Multi-Coloured Swap Shop* on the morning of Saturday 31 January to preview a clip from *Part Two of The Keeper of Traken*; the same edition also featured Mat Irvine discussing modelwork on *Worms' Gote*.

The presence of Sink or Swim in the Autumn schedules and *Doctor Who*'s poor performance against *Buck Rogers* in the 25th Century sealed the fate of the series' traditional Saturday slot. On Thursday 29 January it was confirmed to



Logopolis saw the introduction of feisty Australian air-hostess Tegan Jovanka (Janet Fielding) who stayed with the series until 1984.



Above: Sarah Sutton (Nyssa) on the enlarged TARDIS set seen in *Logopolis*. Below: Shedding the last vestiges of his predecessor, Peter Davison takes over.

Nathan-Turner that Davison's debut serial would run in a twice-weekly slot along with other drama series which would test viewing patterns for a new soap opera which the BBC were developing. Nathan-Turner was also becoming more involved in the Target Books novelisations, which hit problems around now. Following publication of *Doctor Who* and *The Creature from the Pit* in January, *Doctor Who* and *The Enemy of the World* was scheduled for March – after which only reprints would appear for some months. This was because of a strike called by the Writer's Guild of Great Britain when W H Allen, who owned Target, refused to use a standard contract. Terrance Dicks was implicated as an unwilling pawn in the dispute, and ultimately agreed to help other writers, although his own livelihood was badly affected.

Two more serials were commissioned on Friday 6 February; these were scripts for *The Enemy Within* by Christopher Priest, and an untitled serial from Tanith Lee, a science-fiction author who had been writing for Blake's 7. With a two-part story now required because of the K9 pilot, Dudley was given the go-head to write his previously rejected 1920s whodunnit *Black Orchid* as a BBC staff contribution. It was around now that former story editor and writer Gerry Davis submitted a storyline on-spec; entitled *Genesis of the Cybermen* it concerned the Doctor and his companion (referred to as Felicity) arriving on Mondas at the time when the Cybermen are being created by the technocrat King Dega as a result of the Doctor's interference on an earlier visit. This notion was not developed by the production team.

Nathan-Turner managed to snatch a fortnight's holiday in the USA in early February, and soon came up with the notion of a serial to be partially filmed in the US which he discussed with London based American writer Lesley Elizabeth Thomas on his return. By then, insurmountable problems had arisen with *Project Zeta-Sigma* (the new title for *Project Zeta Plus*), largely relating to invisible characters required in the first episode. As such, on Thursday 19 February, *Project Zeta-Sigma* was abandoned and *Four to Doomsday* (formerly *Day of Wrath*) was pulled forward to replace it in production. Casting documents had already been drawn up for the abandoned serial, including characters such as Radzik, Meloka, Abulov, Tradfel, Kiris, Stine, Glex and an Autogem – with extras including Autogems, Aralians, Zetans and medics.

From Saturday 7 February, ITV changed their Saturday line-up and *Search for a Star* was replaced by the quiz show *Punchlines!* The regulars were booked for the new episodes; Sutton was down for 16 shows and Fielding for 18 shows on Wednesday 18 February, Davison for 26 episodes on Friday 20 February and Waterhouse for 20 episodes on Wednesday 25 February. Unfortunately, the character of Adric had not worked out as Nathan-Turner, Letts and Bidmead had hoped, and the companion would be dropped during the following season. Conversely, by Wednesday 4 March, Nathan-Turner decided that he wanted to retain Nyssa for the whole season. To help promote her debut in



Logopolis, Fielding featured on Radio 1's *Playground* on Saturday 28 February, the day that Baker's final serial began transmission. The same day, fans gathered at the DWASocial 1 event in London. The band The Human League paid their own tribute to the departing Doctor with the synth instrumental 'Tom Baker as the B-side to their February 1981 Virgin Records single Boys and Girls. The picture sleeve featured a close-up of the actor's eyes, while the vinyl itself was inscribed "Thanks Tom".

Peter Davison attended an experimental costume session on Friday 6 March, and the following week, Bidmead was

commissioned for a story outline as a freelance submission; provisionally entitled *The Visitor*, this would be the replacement debut serial for the Fifth Doctor. On Wednesday 18 March, McDonald wrote to Nathan-Turner, expressing concern at the high level of write-offs in terms of unusable scripts which the series was incurring.

Viewers of BBC1 on Saturday 21 March saw Baker's final regular appearance as the Doctor in *Logopolis* Part Four. The press covered the event, with Maureen Patton of the *Daily Express* discussing married life with the actor, and *The Sun* revealing that Baker was to return to the stage in *The Trials of Oscar Wilde* at Chichester and then become BBC TV's new Sherlock Holmes in *The Hound of the Baskervilles*. BBC2's television discussion show *Did You See ...?* also screened

ON SATURDAY 21 MARCH 1981, TOM BAKER MADE HIS FINAL APPEARANCE AS THE DOCTOR. IT WAS THE END OF AN ERA...

Baker's final moments as the Doctor later the same evening. In the letters column of the *Radio Times* on Thursday 27 March, Neil G King and Nigel G Broomhead congratulated the BBC on bringing the Master back in *The Keeper of Traken*, Miss A M Bradbury asked about the police box vanishing from Barnet by-pass in *Logopolis*, and Stephen Poppitt praised the production team of Bidmead and Nathan-Turner for *Warriors' Gate* and *Logopolis*. The only note of dissent was from T Mullany who was unhappy with the earlier start time of the show.

On the day that *Logopolis* Part Four was broadcast, Charles Catchpole's interview with Tom Baker appeared in the *Daily Mail* under the title 'Where Dr Who fears to tread'. Seven years after he had taken his first faltering steps towards becoming a much-loved national hero, Baker summed up the special quality of the role that had made him a star. It wasn't the money. It wasn't the admiration of peers. It wasn't the devotion of the fans. Or even the adults. It was making magic for the children: "I love to sit on a train, hiding behind my paper, till just before my stop, when I lean over to some child and say 'Excuse me, do you have the time?' Then I'm gone. The look on his face gives me more pleasure than I could possibly explain."

Tom Baker was gone. But he had left a look of pleasure on millions of faces.

The Leisure Hive

(Just Like) Starting Over **BY PHILIP McDONALD**

DWM ARCHIVE

DWM 191

COMMISSIONING

Thu 20 Dec 79 Aulon scripts commissioned for Wed 16 Jan 80 based on scenario devised by John Nathan-Turner; delivered Wed 16 Jan 80

PRODUCTION

Thu 20 Mar 80 Brighton Beach, Fishmarket Head, Brighton, E Sussex (Beach)
Fri 21 Mar 80 Brighton Beach (Beach)
Wed 2 Apr 80 Television Centre Studio 1: CSO Bubble shots
Thu 3 Apr 80 Television Centre Studio 1: CSO Bubble shots, Model shots, Great Hall, Corridor to Great Hall, Boardroom, Long Corridor by Boardroom
Fri 4 Apr 80 Television Centre Studio 1: Great Hall, Shuttle Corridor, Squash game, Holograms
Fri 18 Apr 80 Television Centre Studio 3: Boardroom, Great Hall, Long Corridor, Cabin, Corridor near Cabin, Laboratory
Sat 19 Apr 80 Television Centre Studio 3: Boardroom, Great Hall, Generator, Model shots, Laboratory
Sun 20 Apr 80 Television Centre Studio 3: Great Hall, Boardroom, Long Corridor, Laboratory
Mon 21 Apr 80 Television Centre Studio 3: Corridor, Model shots. Ext Hive, Generator, Brock's Cabin, Long Corridor, Shuttle model

RADIO TIMES

Sat 30 Aug 80 Part One: How do the Doctor's holiday plans go awry? Why is the wastest



Feeling his age: The Doctor suffers the effects of the Tachyon Generator, starting a season-long trend for men with beards...

And then, after *The Horns of Nimon*, came *The Leisure Hive*. Oh yes, ha ha, very clever. But bear with me; there's a point to be made here. When *The Leisure Hive* first blazed onto our screens in August 1980, we greeted it as a radical re-formatting of *Doctor Who* from the bottom up. But at script level there's nothing fundamentally new about *The Leisure Hive*. Every fresh regime takes a while to sink its claws into *Doctor Who*, and with the benefit of hindsight it is blithely obvious that *The Leisure Hive* is a Season Seventeen script through and through, albeit one that has undergone drastic cosmetic surgery to remove those undesirable laugh-lines, bringing a youthful blush to its features and reducing the seven signs of ageing. The same goes for the next three stories at least.

So what exactly is new and exciting about *The Leisure Hive*? It certainly isn't the CSO, which is as reliably patchy as ever (anyone for non-gravity squash?). No; chiefly, it's the music, and those zappy new opening titles, and a few ostentatious camera flourishes, although even these aren't any great advance on the Steadicam work that had distinguished *Destiny of the Daleks* a year earlier. And then there's the fact that there are almost no jokes, that it takes itself awfully seriously, and that the science, real or not, is head-spinningly incomprehensible. Finally, there's the fact that Tom Baker plainly isn't having a good time any more.

In the end, you pays your money and takes your choice; *Doctor Who* fans will forever be divisible into those who think *The Leisure Hive* is a more sophisticated and enjoyable piece of television than *The Horns of Nimon*, and those who think the exact opposite. Some find the Graham Williams era too camp; others level the same charge at John Nathan-Turner's show. It depends, I suppose, on what you regard as camp. *The Horns of Nimon* is intellectually closer to the Susan Stanton definition; it's arch, knowing and self-aware, forever tipping the wink to the audience that it's only a story. *The Leisure Hive* doesn't do that, but on the other hand it prophetically elects to begin the JNT era with a shot of a row of tents. On Brighton beach.

So it's horses for courses. Just don't tell me that *The Leisure Hive* is anything new. It's the work of a moment to close your eyes, pull those tachyonics out, pop some jokes back in, and imagine the whole thing directed by Michael Hayes and scored by Dudley Simpson. Actually, I rather like the sound of that. As it is, *The Leisure Hive* is Season Seventeen with its wings neatly clipped, spruced up and coated in a fresh lick of paint. And it's glossy paint at that.

A touch too glossy for some of us.

As all of fandom knows, in 1980 *Doctor Who* underwent a series of momentous changes. First out of the trap was a story that dazzled viewers with an entertaining riot of colour – a complex cautionary tale of scientific hubris, cock-flock of convoluted technobabble and mind-expanding science. It was a story in which June Hudson's flamboyant costume designs reached new levels of operatic grandeur, from the extravagantly coiffed humanoid to the punningly-named monsters, the latter proving technically ambitious but ultimately unsuccessful under the unforgiving studio lights. It was a story replete with memorable, iconic images: lurking alien infiltrators, space-warping quantum mechanics, and the neurotic remnant of a once-proud race of conquerors, their empire reduced to dust by a terrible war, retreating to the insular protection of their many-spined city. It was the tale of a paranoid power play by an unhinged would-be ruler, culminating in the final realization that the future lies not in interplanetary conquest, but in co-operation between races.

ARCHIVE EXTRA

David Fisher had pitched the notion of a galactic leisure park to Douglas Adams in early 1979, with the business-suited Foamies lizards running a protection racket.

Wednesday 7 November 1979: Fisher wrote to John Nathan-Turner, congratulating him on becoming producer and saying that he had several ideas for the series. He submitted a *Doctor Who* idea, developing this as a nine-page script outline, suggesting it could be called *The Costle of Doom*.

Thursday 15 November: Nathan-Turner engaged Lovett Bickford to direct Serial 5N

between Monday 28 January and Friday 23 May 1980. A former actor who had joined the BBC as a floor assistant in 1965, Bickford had been directing since 1974. Having resigned from the BBC, *Doctor Who* was his first freelance work.

Christopher Hamilton Bidmead had been an actor in rep and on radio. He started writing plays, and then scripted industrial films for a company called Vozcom and episodes of *Horrie's Back in Town* for Thames where Robert Banks Stewart was a script editor. After Stewart's recommendation, Bidmead was telephoned by Barry Letts who was delighted to find that Bidmead had an interest in science. Bidmead

was reluctant to work on *Doctor Who* which he felt had become silly. Letts agreed and wanted to change the show's style. Both Nathan-Turner and Letts intended to return to the original premise of the show: to educate with science.

Nathan-Turner and Letts came up with idea of Mafia lizards. Fisher saw the humour in this notion, but was later disappointed to find that the new producers saw these concepts as being taken seriously. Nathan-Turner envisaged the *Hive* itself as far more like a futuristic Butlins.

Thursday 20 December: When the four scripts for Aulon were commissioned, the



The Doctor and Romana's holiday snaps – picture 271.

paperwork explicitly stated that the scenario had been devised by Nathan-Turner in his capacity as a BBC employee.

❖ The script described the view outside the Hive as 'lit by an ever-changing pattern of colours'. Increasing emphasis was put on this in the later instalments. In Part Three, it was noted that at night in the Great Hall there was 'a spectacular triple moonscape beyond the huge view window'. At dawn in Part Four, there was 'A deep red sunrise of spectacular luminosity, to which the agitated radioactive molecules of the atmosphere contribute green flashes.' Later, 'The dawn light that fills the hall has turned more orange, and we notice that the huge sun is almost halfway above the horizon' and ultimately, 'The sun is clear of the horizon now – a brilliant yellow!'

❖ Of the inhabitants, 'The Argonins are a tall, good-looking elegant race with a kind of afro hair style. The hair is crystalline, culminating in ten or a dozen jewels or pods at the end. As they age, the jewels fall and their hair loses its sheen and hangs down.' Mena was 'A tall statuesque, good-looking woman, apparently in her Forties.' A senior Argonin character in the script for Part One was Dorant who was with Morix and Pangol in the Boardroom, but had no dialogue; as the script progressed his specific role was omitted (such as the reception to Mena's arrival). When Mena arrived, 'A security guide sticks an ID plaque on her shoulder'; these were ID communicators worn by everyone in the Hive. There were three types of Argonin guide specified in the script: security guides, science guides and medical guides. Brock was described as 'a suave, elegantly dressed Earthling, every inch the business man' and it was noted that Hardin was 'in his Thirties'. When the shuttle docked, there was a short scripted scene of Argonin docking guides supervising the disembarkation. In the scene where Brock made his proposal to Morix and Pangol, Pangol originally said he was surprised that Argonins had any market value at all and Morix asked 'Who are these philanthropist investors?' The communicator vice announcing the demonstration then cut in imitating 'Visitors with Particle Physics qualifications to any grade' to join the assembly in the Great Hall.

❖ In the script, the Foamsi were yellow, with 'Brock' referring to their 'yellow scales'. The stage directions for the break-in described 'their webbed scale yellow feet' and 'two pairs of scaly yellow hands'. When the Foamsi sabotage the Hive's fibre-optic transmission systems in Part Two, 'the yellow scaly hands ... apply a flame-emitting device to the web, which begins to melt.' When the Foamsi who found Romana speaks in Part Three, he 'suddenly starts to make weird whistling and clicking sounds: his language.'

❖ In Part One's script, around the old woman in the holocentral trial were 'a frame of tubes or vines'. Also referred to as 'Visitor Logan', Loman had specific lines of dialogue in the script. The squash players floated 'in mid-air, manoeuvring themselves by their ion-drive back packs.' At the end of Part One, the script noted that when the Doctor removed a panel from the Generator to see 'infinite: nothingness – or smoke'. Outside, a diagnostic display illuminated indicating 'Sentient life form inside the Generator' then 'fall safe mechanism in operation', until a Foamsi hand punched up the command 'Over-ride fail safe'. Throughout the script, the

behaviour of the Generator was specified in a series of such displays, but Bickford changed them to voice-overs provided by an actor.

❖ In Part Two's script, Brock was specified as being in 'Cabin 19' and that the corridor outside was lit in an orange light. When the Doctor was shown Stinson's body, the Doctor passed through the crowd of Argonins to find the corpse 'lying on a motorised stretcher staring unseeingly upwards. The Doctor's scarf wound tightly round his neck seems to explain his lack of interest in the proceedings.' At the end of Romana and Hardin's experiments, the hour glass 'is frozen in mid-explosion. The glass is shattering, the sand flying in all directions. But it is frozen where it is, as if caught in a kind of cobweb. Romana touches it and it all falls to dust.' When the Doctor emerges from the generator, 'He is white-haired, his face lined: he looks about a thousand years old.'

❖ After the Doctor is led away in Part Three, 'Pangol ... turns and puts his hand on the machine – a gesture that seems oddly intimate' ... The Helmet of Theron was also referred to as 'the War Helmet'. When Brock and Klout enter the Boardroom to find Mena in silhouette by the window, 'Mena swivels round in her chair, aged almost beyond recognition.' Originally, the Doctor was using his sonic screwdriver on the collars worn by himself and Romana before Hardin entered the cabin to release them. The documents presented to Mena by Brock carry 'the distinctive West Lodge design at the bottom', and when Mena was too weak to lean forward to study these she was helped by her 'white-coated guides'. Examining the equipment from the Generator, the Doctor comments that it is for 'cloning'. The cliff-hanger to Part Three was different; in the Boardroom, the Foamsi makes for Brock: 'The Foamsi has pinned him against the wall, and now jams a scaly hand down Brock's throat. The Foamsi removes a small bright red object, which he puts into his own mouth. Brock whistles and clicks like a Foamsi.'

❖ Brock and Klout were not unmasked as Foamsi until several lines of dialogue into the first scene of Part Four; Brock is still whistling and clicking. The Foamsi takes firm hold of him and rips him open, revealing the form of a Foamsi underneath. The West Lodge motif is apparent on Brock's shoulder. Pangol's speech to the Argonin was far longer; 'For too long you have sold your birthright to the Alien; for too long been tutor-slaves to these rabble hordes.' For the scene of Mena struggling around the Boardroom, Pangol's voice was also meant to be heard saying, 'The termination of Mena, our honoured Chairman, is complete. We shall remember her wise guidance, and her justice and moderation – all virtues appropriate to a time of reconstruction ...' As Pangol's part proceeded, the security guides made 'modifications to the Generator ... which has now become sinisterly militaristic in appearance.' Inside the Generator, when the Doctor considered the anti-baryon shield, 'He drops the Randomiser. When he stoops to pick it up we see it has broken into pieces.' As the new army of Argonins emerges, 'identical helmeted figures [begin] to march in sinister synchronisation out of the machine.' When the Doctor is restored to normal, he is 'now rejuvenated to his youthful 700-odd.' As the Doctor images vanish, Romana turned to a figure which 'removes its helmet. It has no head.' At the story's end, Mena becomes a 'statuesque figure ... younger and more beautiful than we remember her ... The astonishment among the



guards grows into spontaneous applause.' The script originally called on the Doctor accusing Romana of forgetting about Kg's sea water defences and greeting his dog as they depart.

❖ Fisher found that Nathan-Turner was far more forceful about his inventive visions for the show than Graham Williams had been; Bidmead too had strong views which were not in total accord with Fisher's. An example of the humour left over from the first draft was the scene in Part Three where the Doctor used some warp mechanics equations to make an Argonin faint.

❖ Fisher was acquainted with tachyonics because, as part of his research, he had been reading *New Scientist*. Bidmead added the references to a Schrödinger Oscillator to try to get real science into the script; Erwin Schrödinger was an Austrian physicist who worked with Paul Dirac in quantum physics in the 1930s. Bidmead edited the scripts at home, making some of the rewrites on his personal computer. The dialogue between the ailing Mena and Pangol was expanded in Part Four, and an extra scene added of the Doctor and Romana talking to the Foamsi Government representative. The end of the episode was resequenced in editing, and Bidmead expanded the scenes in which Hardin went to find Mena and overpowered the guide sent by Pangol. He added the comments about the FIFO system, adopting terminology for computer memory storage patterns.

❖ Commenting on the scripts and Bidmead's 'excellent' editing job, Letts emphasised that a passage of time needed to be established for Brock to have apparently travelled from Earth to Argonin in Part One, and suggested that Morix and Mena were addressed as 'President' rather than 'Chairman'. He also questioned the non-gravity squash sequence. Regarding Part Two, Letts felt that Hardin being in love with Mena needed to be clarified and followed up, that the strangling of Stinson should not be shown but implied, and that Mena's character seemed to

A Foamsi. Part grasshopper, part curtain.

➤ planet of Argonin under threat? Who are the uninvited visitors to the Leisure Hive?
Sat 6 Sep 80 Part Two: What is the unpleasant surprise for Stinson? What is the secret of the Earth Experiments? How does the Doctor's scarf incriminate him?
Sat 13 Sep 80 Part Three: Can Hardin's experiments save Mena in time? How do Brock and Klout dispel a mystery? What is the real purpose of the Recreation Generator?
Sat 20 Sep 80 Part Four: Will Pangol achieve his 'Argonin Dawn'? Who is behind the sabotage? Will the Doctor avert total war?





Top: The brochure photo for the leisure hive didn't exactly do it any favours ...

Above: Brock says hello!

So, what's with that arty-farty, namby-pamby, hoity-toity, hair-do, then, Pangol?



change during the script. In Part Three, he asked that the Helmet of Theron be better established, asked why Brock was now co-operating with the Doctor and required clarification about the Experiential Grid. With the final script, Letts wanted to see the Foamsi underground built up, telling the viewers who the killers were. The Random Field Frame needed explanation as did the plan of 'Brock' and his cohort. Letts also asked if all the duplicate Pangols had helmets.

● Bickford requested the use of a hand-held camera for all five of his studio days, and also the use of the Quantel 5001 equipment for video effects on the projected gallery session on Tuesday 22 April in TCB. By Tuesday 8 April, Bickford asked for both the Quantel 5001 and Quantel 300 to be available for the gallery session in TCB on Wednesday 30 April.

● The opening sequence at Brighton was requested by Nathan-Turner who lived there. Neither the producer nor Bidmead liked Kg and wanted to write him out, knowing that the dog's explosion in the opening scenes would shock the audience. The material was written by Fisher, who was told by Nathan-Turner and Letts that they did not want jokes in the script.

● A document listing the stock props for the series was included as part of the Doctor Who Handbook in February 1980. The props included the sonic screwdriver, Kg's whistle, a capsule of pills (from *Destiny of the Daleks*), a stethoscope, Kg's tool kit, a piton hammer and pitons, books (including *Teoch Yourself!* Tiberius & Consense from *The Creature from the Pit*), the TARDIS Type 40 Handbook, the Doctor's notepad, a Dalek bomb (from *Destiny of the Daleks*), a magnet, Romana's belongings (her compact, etc.), a yellow tow-rope (from *Destiny of the Daleks*), the Doctor's eyepiece and the TARDIS keys.

● Sian Phillips was offered the role of Mena on Tuesday 5 February 1980. A 'Mr Protheroe' – possibly Brian Protheroe – was offered the part of Pangol on Friday 22 February. Adrienne Corri took the role of Mena because the material in the script dealing with tachyons attracted her. Laurence Payne was able to take on the brief role of Morix because he only had a short amount of time before his next role; the part was recommended to him by his friend Fiona

Cumming, a colleague of Nathan-Turner's. He recalls that Tom Baker did not talk to him during production and was rather overpowering. Baker was also distrustful of new director Bickford.

● Monday 3 March 1980: The Drama Early Warning Synopsis for *The Leisure Hive* was issued, fixing it as the first serial of the new season to begin transmission on Saturday 30 August. Adrienne Corri was named as the main guest star, and the original setting was noted as the 21st Century rather than the 23rd.

● Friday 14 March: Rewrites to Part One included restructuring the middle of the episode, showing a bit of the Foamsi at the end of one scene and changing the dialogue between the Doctor and Romana about the fake experiments. In Part Two, there were changes to a scene of Vargas welcoming Hardin, and of Stimson bumping into Vargas rather than hearing a tannoy announcement. In Part Three, new scenes of Brock in the corridor, a model shot and a pan around the Great Hall were added. More dialogue was requested for Part One.

● Monday 17 March: The film crew conducted a recce to Fishmarket Head in Brighton.

● Bickford envisaged his direction of the serial as being very experimental and tried out a lot of new techniques. He saw the script as a comic strip with a lot of vibrant energy, showing what could be achieved with the low budget and facilities; Nathan-Turner encouraged him to experiment in this manner. In particular, Bickford ideally saw the Foamsi as opaque insects, with their vertebrae and bones visible as light shone through their bodies; this would have required the creatures being made by visual effects and not the costume department.

● Thursday 20 March: Having flown back from Sydney the previous day, Baker was jet-lagged and ill. His scenes were deferred to the following day, and a pile of cushions was placed in a deck chair with his new costume draped over them for the first day of filming. The final shot zooming back from the beach on the Brighton sequence was filmed from the roof of Queen's Hotel which was the unit's base. Nigel Brackley had fitted caterpillar tracks to Kg for the Brighton beach sequence, but those proved

useless on the shingle. Visual effects designer Andy Lazell had attempted to solve the problems of the dog's mobility by adding two large roller wheels instead, but after the idea was mooted it was taken no further apart from testing the idea on the lightweight dummy prop. When Kg failed to work on the beach, Lazell and his assistants Stuart Bridson and Perry Brahan pulled the lightweight prop along on nylon wires. The new TARDIS prop was built in fibreglass rather than wood; it had detachable panels making it easier to transport. The beach hut tents were specially erected for filming. The seagull and wind sound effects were added in post production. Lalla Ward's dialogue was recorded via a microphone concealed on her costume.

● Monday 24 March: Rehearsals began for the first studio session at Room 202 of the BBC Rehearsal Rooms in Acton; Fisher attended on Tuesday 25 March. The cast improvised extra dialogue in rehearsals, such as the banter in the Great Hall between the Doctor and Romana when summoned to see Mena in Part One, the Doctor's behaviour at his trial in Part Two, and the Doctor, Romana and Hardin sneaking out of the cabin in Part Three. The Doctor's positioning of Gallifrey in the constellation of Kasterborous in Part Two was also an unscripted addition; this reference back to dialogue in *Pylorgs of Mors* was typical of the continuity elements which Nathan-Turner was keen to introduce.

● The first recording block was only supposed to be two days, but Nathan-Turner agreed to a third day which would allow Bickford to test out the capabilities of the Quantel system on the tachyon generator images.

● Wednesday 2 April: Recording against black backdrops of CSO shots to be placed in the bubble globes took place between 11am and noon, and then from 2.30pm to 3.30pm; this comprised the shots with Loman, Pangol and the Doctor and their respective body parts. The description of the seed pods on the Argolin led Dorka Nieradzki to think of the race as being plant-like; thus they all had a green tint to their make-up apart from Pangol whose more bronzed metallic look hinted at him being a child of the tachyon generator.

● Thursday 3 April: Recording took place between 2.30pm and 5.15pm, and then 7.30pm and 10pm, the usual schedule for most studio days. Taping began with the CSO shots of Pangol in the bubble for Part Four and some of the model shots of Argolis and the Hive. The Hive model was built from vacuum formed plastic. After this, the scenes with all the holidaymaker extras in the Great Hall were recorded for Part One. These sequences were technically very demanding, including the use of star captions for the opening scene, and a moving roll-back-and-mix for the TARDIS' arrival, and material recorded with a hand-held camera. As a result, the bulk of the scenes scheduled for the rest of the day had to be abandoned; this comprised the scenes in the Boardroom for Part One and the cliff-hanger bridging Parts One and Two in the Great Hall (all scheduled for the afternoon) plus all the evening material which was scheduled to be the Boardroom scenes for Part Two up to Mena's first ageing, the Doctor and Romana's escape down a corridor in Part One (during which Adrienne Corri would go to make-up) and then concluding with the resolution of Mena's ageing referred to as 'Stage 2'. Bickford requested that a lot of the studio sets were built with ceilings as he favoured low-angle shots. The

director also wanted the sets very brightly lit, reasoning that Argolis was near its sun and that this made the Hive seem more claustrophobic. The use of the handheld camera took up a lot of time. Although caring passionately about the show, Baker got very bored in rehearsals, and Bickford felt that some of the ideas he wanted to inject into the serial were misguided. In studio, Baker would suggest an idea and then get angry when it failed to work after several attempts.

Friday 4 April: The original plan for the day had been to record scenes with a young Doctor and Mena for the end of Part Four, the shuttle arrival in Part Four, the shuttle model shots and then the CSO squash match in the afternoon (a sequence which would be composed using Quantel). Corri would then be made up to her older, 'Stage 6' for the evening scene. The evening recording would comprise Pango's images merging on CSO, scenes in the Great Hall for the climax of Part Four, the Laboratory scenes for Part Two, the Doctor examining the Generator interior in Part One and Brock's hologram message for Part One. During the evening, a locked-off camera would be used to do multiple shots of the Earth experiment hologram in which shots of elderly extra Eileen Brady would be done with her aged make up being removed (Stages 1 and 2) while young extra Julia Gave would have make-up applied to age her (Stages 8 to 3). Because things were so behind schedule, recording began with the end of Part Four with a young Mena and continued into the corridor and Boardroom scenes left over from the previous day. The squash match and experiment hologram were recorded, along with Morix' demise and some scenes in the Great Hall from Part Four, but the other scenes with the Pango Army had to be abandoned.

Monday 7 April: Rehearsals began for the second studio session at Action.

Tuesday 15 April: Because of the over-runs, an extra day was booked on Monday 21 April to tape between 11am and 6.30pm with Baker and Ward along with David Allister, Nigel Lambert and Martin Fisk. Nathan-Turner was reprimanded for allowing such a situation to occur.

Friday 18 April: Recording took place in the afternoon and evening as usual. It was scheduled around the scenes with Baker in aged make-up (which he hated), and Corri starting at 'Stage 3'. Corri's scene with Hardin in the Boardroom at the start of Part Three was recorded, followed by various Great Hall scenes for Parts Three and Two, and some of the scenes in the Cabin where the Doctor and Romana were held in Part Three. With Corri now made up to 'Stage 4', her scene in the Boardroom for Part Three where Pango accused Hardin was taped, after which she was to be advanced to 'Stage 5'. The remaining cabin and corridor scenes for Part Three were then taped, along with Brock's hologram for Part One and then the later Boardroom scenes for Part Three with the older Mena. The Laboratory scenes in Part Three were then taped, but some short corridor scenes were abandoned. Bickford had also hoped to record the scenes with Stimson in the corridors and Brock's Cabin, the Foamsi sabotage in the Laboratory in Part Two and the Part One sequence of the Foamsi cutting their way into the Hive, but all these were dropped.

Saturday 19 April: Baker and Corri again spent the day in their aged make-up. Recording began with Boardroom scenes bridging Parts Three and Four and then continuing with scenes

for the final episode in the Long Corridor and in the Great Hall. Bickford had then planned to conclude all the Laboratory scenes for Parts Four and Two, including those deferred from the first block, but again ran out of time. An oscilloscope was used to create the pink pattern around the hourglass. Quantel was used to freeze-frame the explosion. There was an over-run of 35 minutes to clear extra scenes.

Sunday 20 April: In addition to the usual afternoon and evening taping, a morning recording was added between 11am and noon. With Baker back to normal and Corri in 'Stage 1', taping began with the previous abandoned scenes in the Great Hall bridging Parts One and Two, and the similarly deferred Boardroom scenes at the start of Part Two, with Mena's progression to 'Stage 2' and the corridor scenes as originally planned. Work then continued on the Great Hall scenes for Part Two, and the sequences in the Boardroom which doubled as the Courtroom. Again, the final shots of the day were abandoned; Foamsi feet appearing in the shuttle corridor at the start of Part Two, the remaining scenes inside the Generator and the scenes of Romana with the Doctor/Pango images fading away in Part Four. However, there was an over-run of 22 minutes to complete scenes with the artists whose contracts expired that night.

Monday 21 April: To conclude recording, Bickford planned a morning recording between 11am and noon and an afternoon session from 2.30pm to 6.30pm. The morning was devoted to completing the hourglass effects shots in the Laboratory for Part Two and then the roll-back-and-mix shots of the Doctor/Pango images vanishing in the corridor; by this time, Baker was not speaking to Ward unless required by the script. In the afternoon, the Foamsi break-in during Part One was recorded, followed by the Laboratory sabotage in Part Two, Stimson in Brock's Cabin (a redressed and relit Cabin set in which the Doctor and Romana had been held), the Generator interior, some short scenes in the Long Corridor (Bickford was unhappy with the shot of the Foamsi treading on Stimson's glasses, but had too little time to re-record it) and finally the outstanding Laboratory scenes for Parts Two and Four. Abandoned was a short scene for Part Two of Vargos meeting Hardin and Stimson off the shuttle, watched by a Foamsi.

A gallery-only session to add video effects was planned for Wednesday 30 April in TC8, but this had to be cancelled and remounted. Editing was originally to have started on Tuesday 6, Thursday 8 and Friday 9 May, but these were also deferred. On Thursday 22 May, editing was rescheduled to take place on Monday 26, Wednesday 28, Saturday 31 May and Sunday 1, Saturday 14, Sunday 15 and Tuesday 17 June, with gallery-only work being completed in TC6 on Saturday 7 June. It was aimed that Part Four would complete editing on Saturday 28 June. The episodes ran short, and were given long reprise sequences to extend them. To pad out Part Two, shots of the shuttle arriving and Vargos walking along a corridor were reused from Part One. Second edits were broadcast of the serial, apart from Part Four which was a third edit. This part required an extra editing session which was booked for an hour on Thursday 21 August, but it was still not complete by Friday 29 August.

Quantel allowed a shot of the TARDIS materialising in the Great Hall while the camera was in motion, and was used for all the holocrystal shots. The shot of a colourful cloud

zooming through space seen on the monitor in Part Two was apparently effects footage taken from the *Spice* 1999 episode *Spice Warp*.

The Radiophonic Workshop was appointed to produce incidental music for the new series following demos done by Paddy Kingsland and Peter Howell to tell the story *The Horns of Nimrod*. For *The Leisure Hive*, Bickford wanted very dark and serious music.

For the new home, Howell used basic sound manipulation and borrowed equipment from the Radiophonic Workshop. Much of the melody came from a vocoder. The music was devised in parallel with Sid Sutton's new title sequence. The theme music was produced over six weeks in February/March 1980.

The new title sequence was made on 35mm film using back-lit plastic cels of a star field which was slowly filmed with a camera tracking towards it. Mixed into this were acetates with a photograph of Baker's face; Nathan-Turner felt the original 1974 film sequence no longer resembled the actor some six years later. The new logo was designed in the form of a single neon strip. Bidmead wanted to be credited as 'Christopher Hamilton Bidmead' on the closing credits, but when this would not fit he settled for 'Christopher H Bidmead'.

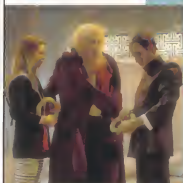
The Promotional document for the serial listed the selling points as guest stars Adrienne Corri and John Collin, location filming at Brighton, new titles, signature tune and logo, and a new costume for the Doctor.

Friday 5 September: Baker's appearance on *The John Dunn Show* was included on the CD set *Doctor Who at the BBC Volume 2* issued by BBC Audiobooks in September 2004.

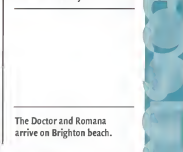
Thursday 20 November: An Audience Research Report on the story assessed comments from 118 viewers. The majority enjoyed the serial, while some found it unexciting and hard to follow. Baker's performance was 'rated very highly indeed' and Ward and Corri were also singled out for praise. The special effects, make-up, costumes and sets were all highly praised.



The Doctor gets K9's sea water defences wrong. Well, he can't get everything right!



Hardin makes a sausage dog balloon. Probably.



The Doctor and Romana arrive on Brighton beach.





The lovely Menal (Adrienne Cori)

● The Leisure Hive was screened in Australia in March 1982. In New Zealand it debuted in March 1981. UK Gold screened the serial in episodic form in May 1994 and in compilation form since then. BBC Prime screened the story in March/April 2000. The BBC Archives retain 43 copies of the original two-inch videotapes. A recording pool survives comprising material from Friday 4, Friday 18 and Monday 21 April.

● The sound effect of Foamsai voices was included on the CD Doctor Who: 30 Years at the Radiophonic Workshop issued in July 1993 by BBC Enterprises. The Target paperback was reprinted in October 1993 with a new cover painting by Alistair Pearson. The serial was released on VHS in July 1999 with the cover painting by Colin Howard. A Foamsai figure was produced by Harlequin Miniatures in 1999. Incidental music and sound effects from the serial were released by BBC Music on CD in May 2002 as Doctor Who at the BBC Radiophonic Workshop: Volume 3: The Leisure Hive.

● The Leisure Hive was released on DVD by BBC Worldwide in July 2004 with a photomontage cover by Clayton Hickman. The disc included several features including the 30-minute documentary A New Beginning produced by Ed Stradling, the 14-minute From Aulon to Argolis –

Writing the Leisure Hive produced by Richard Molesworth, the 9-minute Synthesizing Storfields produced by Stradling, and the 6-minute June Hudson's Leisure Wear produced by Molesworth and directed by Steve Broster. Val McCrimmon, June Hudson, Christopher H Bidmead, Peter Howell and David Fisher were interviewed at BBC Worldwide's offices on Sunday 25 January 2004. Sid Sutton was interviewed at his home on Saturday 7 February. John Leeson at his home on Saturday 14 and Lovett Bickford on Thursday 19 February. The Tom Baker material came from an interview recorded for The Story of Doctor Who on Thursday 30 October 2003, while the John Nathan-Turner interview hailed from the video documentary The Doctors: 30 Years of Time Travel and Beyond. Also included was a Blue Peter clip of the Longleat Doctor Who Exhibition from Thursday 3 April 1980. A commentary was recorded by Ward, Bickford and Bidmead at Outpost Facilities in Pinewood on Thursday 19 February 2004.

● In the Cast section, Harriet Reynolds is only credited as Tomyoy on [1,4] although she is also heard on 2, uncredited. In the Extras section, the roles can now be clarified: Norman Bradley, Brian Massey, Joe Phillips, Inga Daley, Emmanuel Josiah, Pauline Lewis, Ranjit Nakara, Patti Patience, Ansley Pollard, John

Salpeas, Huntley Young, Hi Ching, Ling Tai, Willow Wipp, Ina Claire, Sarah Gardner, Pearl Gilham, Maureen Stevens and Anna Van Karina were Holidaymakers; Derek Sutherland was Guide Dorant; Maurice Connor, Douglas Stark, Annette Peters, Jenny Roberts, Ken Seid, Mary Rennie and Mike Reynell were Guides; Graham Cole and Mitchell Horner were Squash Players; Tim Oldroyd, Douglas Roe and Reg Woods were Pongob (body parts); James Muri and David Korff were Foomos (Brock/Klout); Red Reford played Lomon; Martin Clark, Brian Massey and Joe Phillips were Lomons (body parts); Eileen Brady was the Old Lady; Nick Joseph was the Earth Scientist; Julia Gaye was the Young Woman; Derek Chaffer, David Rolfe and Roy Seeley were Doctors (body parts); David Bulbeck was a Foomos; Annette Peters and Jenny Roberts were Medical Guides; Ray Lavender, Michael Leader, Douglas Auchterlonie, David Cole, Tim Gooding, Bruce Guest, Eric Hamilton, Bobby James, Ray Knight, Mark Middle, Mike Mungarvan, Stuart Myers, Kevin O'Brien, Tim Oldroyd, Harry Payne, Douglas Roe, Harry Van Engel, Leslie Weekes, Geoffrey Whitestone and Reg Woods were the Pongol Army; Derek Chaffer, Mike Hanley, Ridgewell Hawkes, David Rolfe, Roy Seeley and Jeff Wayne were Pongol/Doctor; Aly Dyer was Bobby Pongol.

Meglos

DWM ARCHIVE

DWM 285

COMMISSIONING

Mon 25 Feb 80 Meglos scene breakdown commissioned for Wed 5 Mar 80; delivered Tue 4 Mar 80
Mon 10 Mar 80 The Golden Star (WIT) scripts commissioned for Tue 18 Mar 80 (Part One) and Tue 22 Apr 80 (Parts Two to Four); delivered Mon 17 Mar 80 (Part One), Mon 14 Apr 80 (Parts Two to Four)

PRODUCTION

Wed 25 Jun 80 Television Centre Studio 8: Walkway, City Entrance, The Power Room Annex, Int/Ext Main City Entrance, Between the two sets of doors, Smaller Walkway
Thu 26 Jun 80 Television Centre Studio 8: Walkway and Cave, The Jungle with Spacecraft, Jungle, The Small Cave, Jungle Clearing, The Power Room Annex, Jungle with Bell Plants, Central Control, Small Walkway
Fri 27 Jun 80 Television Centre Studio 8: The Debating Chamber, Central Control, Walkway, City Entrance, The Power Room
Thu 10 Jul 80 Television Centre Studio 3: The Meglos Laboratory, Zolfa-Thura by the Spacecraft, TARDIS
Fri 11 Jul 80 Television Centre Studio 3: Zolfa-Thura with Laboratory, Zolfa-Thura by the Spacecraft, Zolfa-Thura with TARDIS behind screen, Model shots
Sat 12 Jul 80 Television Centre Studio 3: Spacecraft Hold, The Meglos Laboratory, The Spacecraft Cockpit, The Power Room, Jungle, Gaztak Spacecraft



can never make up my mind about Season Eighteen. The costumes are nice, although nothing really seems to happen. There are some mind-expanding SF ideas; also tons of incomprehensible babble about anti-hayon shields and bubble memory, with a clearly disgruntled Tom Baker throwing a lot of these lines to the floor where they belong. I guess it's something of an achievement to overestimate your audience's intelligence and insult it all at the same time; what's the point of all the hard SF window-dressing when you

Poison Ivy BY GARETH ROBERTS

Earthling's diary, 27 September 1980: Got up. Listened to Simon Bates. Breakfast. Fed cat. Kidnapped by malevolent cactus and taken to alien planet. Rescued. Went home. Late for tea. Slept on the couch. Again.

exchange the Doctor's gorgeous grown-up assistants for Jane and John-style 'companions'?

Meglos is supposed to be the black sheep of this season, but it has a lot in common with its peers; the viewer-haemorrhagingly slow set-up (a tortoise to the greyhounds that were City of Death or Nightmare of Eden) which stills feel peppy in comparison to the qualuaded pace of its predecessor (and this in an era supposed to be lightning fast); a planet full of people with silly hair; and a battle between science and superstition.

Christopher Bidmead went on record once as saying that the purpose of Doctor Who was to teach children the scientific method, and put them off hippy ideas (his words not mine) and this reflected here by the struggle between the scientific Savants and the fundamentalist Deons. The Deons are clearly wrong, and shown to be wrong, in their worship of the Dodecahedron (perhaps a reference to the Ka'aba, the sacred bit of meteorite in the middle of Mecca), but sadly the death of Jacqueline Hill's fatwa-dispensing Lexa early in Part Four robs us of the scene where Deedrix and Caris hand her a pair of secateurs and tell the mad old bag to get pruning. (If she'd lived on Earth, Lexa would now be on benefits in Finsbury Park, and we'd keep being told Dodecahedron-worship was a religion of peace.) But working against all this rationalism, the Doctor and Romana's escape from Meglos' chronic hysterectomy seems more daft, and more like magic, than anything Douglas Adams ever cooked up (see also 'flushing the Master out' in Logopolis).

And yet Meglos also reflects a lot of the better points of Season Eighteen. Despite the production team's best efforts, Tom Baker is still magnificently magnetic in his double role, and Lalla Ward, later to marry the most famous Savant of our time, is an engaging and confident as ever. The studio lights haven't yet been turned up to eleven, the incidental score is not too intrusive or squeaky, and Granger and Brodatka talk, behave and react like real people, all things which were more or less left away from the series once the Doctor touched down on Traken. Meglos

himself is a splendidly silly creation, very much like Crayola in that Victoria Wood sketch, although as with almost all other 1980s stories – underexplained and underdirected – we're left at the end with several big unanswered questions; why did he disguise himself as a cactus and wait ten thousand years under the desert? Why not just go and collect the Dodecahedron? Why does he need an Earthling to model himself on?

The leitmotif of Season Eighteen is supposed to be change and

decay, and sadly that's mirrored by the series' sporadic decline from about this point. Which brings us to Zastor; poor Edward Underdown, consumed by the entropy that will get to us all in the end. In his youth he was the likely subject of Noel Coward's *Mad About The Boy* – "On the silver screen, he melts my foolish heart in every single scene..."

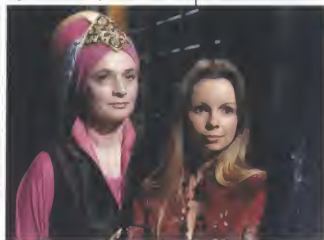
So please don't remember him, or the original series of Doctor Who, this way:

ARROID TIMES

Sat 27 Sep 80 Part One: What doom is in store for the planet of Tigella? Who summoned the Gaztak mercenaries? What secret lies beneath the Zolfa-Thuran sands? Sat 4 Oct 80 Part Two: Will the Doctor escape the Time Loop? Will the Doctor's look-alike infiltrate Tigella? What surprise for Romana lies behind the burnt vegetation? Sat 11 Oct 80 Part Three: Can Romana escape the Gaztaks? What has become of the Dodecahedron? What pressing appointment awaits the Doctor? Sat 18 Oct 80 Part Four: Will the Doctor turn the tables on his doppelganger? How can the Earthling escape his prickly fate? What is the secret of the Dodecahedron?

Jacqueline Hill (left) returns to Doctor Who after 15 years.

No 75. The French edition was Book No 8. Incidental music from the serial was released by BBC Music on CD in May 2002 as part of Doctor Who at the BBC Radiophonic Workshop: Volume 4: Meglos and Full Circle, while sound effects appeared simultaneously on Doctor Who at the BBC Radiophonic Workshop: Volume 3: The Leisure Hive. BBC Worldwide issued the serial on VHS in March 2003 with a photomontage cover. The BBC Archives retain D3 copies of the original two-inch videotapes.



ARCHIVE EXTRA

Monday 21 April 1980: Terence Dudley joined serial 5Q as director.

Tuesday 13 May: The Drama Early Warning Synopsis was released for *The Last Zolfa-Thuron*; the guest stars were listed as Bill Fraser and Jacqueline Hill.

Friday 6 June: The title captions for the serial were ordered as *The Last Zolfa-Thuron*.

Wednesday 25 June: Recording ran from 7.30pm to 10pm. Visual effects designer Steve Drewett made the small Dodecahedron and the Tigellan guns, while Roger Perkins made the Gaztak guns.

Thursday 26 June: For most of the remaining studio days, afternoon and evening recording took place from 2.30pm to 5.15pm, and then 7.30pm to 10pm. Visual effects assistant Mike Kelt made the four Bell Plants from polyurethane foam with a latex coating, and made their tendrils twitch using compressed air and a 12V battery.

Thursday 10 July: Recording only took place in the evening. The Meglos cactus was made out of latex rubber with an air bladder inside it.

Friday 11 July: In addition to the afternoon and evening recordings, an extra morning recording took place from 11am to noon.

Thursday 31 July: The Quantel 5001 system was booked for the gallery only work in TC6.

Editing was originally scheduled for Saturday 19, Sunday 20 and Thursday 24 July and Saturday 23 and Sunday 24 August. A second edit of Part One was broadcast; the other instalments were first edits.

Paddy Kingsland scored Part One because Peter Howell had flu.

Tuesday 9 September: It was noted that John Flanagan and Andrew McCulloch were still owed a six-minute rewrite fee for Part Three.

Thursday 26 September: The *Rodio Times* carried various letters of comment about the new season.

The serial was repeated in Australia in the late 1980s, and repeated in New Zealand in June 1988. BBC Prime screened the story in April/May 2000.

The Target paperback was numbered Book

Full Circle

This World of Water BY ALISTAIR MCGOWN



While almost every bit of arcane Doctor Who data has now been unearthed, this story's writer, Andrew Smith, remains one of the show's few enigmas. Known broadly as the 18-year-old Glasgow prodigy who gave Doctor Who its

house over the road when I was but a time tot. Our standing family joke is that he must have cast a magic spell that turned me into a Doctor Who fan when I was a few months old. Still, we moved away from Scotland before I was a year old and Smith's imagined supernatural influence ceased.

Marshmen on the march ...

first fan fiction, threatening to destabilise a system designed for men with pipes and Oxbridge degrees, Smith's subsequent invisibility has cultivated mystery – he has only ever made a couple of convention appearances, back in 1981, and has never been interviewed by DWM. His CV on the Internet Movie Database lists just the marvellous *Full Circle* and nothing more (even if he actually wrote sketches for BBC Scotland comedy *A Kick Up the 80s* in 1981). The IMDb also omits that Andrew Smith was my babysitter.

Well, his mum was anyway, and she would drag him along – aged nine – to our house over the road when I was but a time tot. Our standing family joke is that he must have cast a magic spell that turned me into a Doctor Who fan when I was a few months old. Still, we moved away from Scotland before I was a year old and Smith's imagined supernatural influence ceased.

DWM ARCHIVE

DWM 327

COMMISSIONING

Mon 25 Feb 80 *The Planet That Slept* Part One script commissioned for Tue 1 Apr 80; delivered Sat 22 Mar 80

Mon 31 Mar 80 *The Planet That Slept* Parts Two to Four scripts commissioned for Fri 25 Apr 80; delivered Fri 25 Apr 80

PRODUCTION

Wed 23 Jul 80 Black Park, Fulmer, Bucks (Riverside and Forest)

Thu 24 Jul 80 Black Park (Riverside)

Fri 25 Jul 80 Black Park (Forest/Marsh)

Thu 7 Aug 80 Television Centre

Studio 3: TARDIS Console Room,

TARDIS Romana's Quarters

Fri 8 Aug 80 Television Centre

Studio 3: Another Lower Deck

Section, Lower Deck Section, Cave,

Passage, Quirel shots

Thu 21 Aug 80 Television Centre

Studio 6: Science Unit, Cave

Fri 22 Aug 80 Television Centre

Studio 6: Great Book Room, Model

shots

➤ Sat 23 Aug 80 Television
Centre Studio 6: Starliner
Boarding Area, Corridor, Passage

RADIO TIMES

Sat 23 Oct 80 Part One: What has become of Gallifrey? Who are the marauding Outlets? What lurks beneath the marsh?

Sat 1 Nov 80 Part Two: What is the strange journey of the Tardis? How do the Marshmen make short work of Kg? What else is a large under cover of Mistfall?

Sat 8 Nov 80 Part Three: What is the secret of the Starliner? Why does Dexeter get his deserts? Why is chaos closing in on the Deciders?

Sat 15 Nov 80 Part Four: What is the secret legacy of Dexeter's research? How does the Doctor give evolution a small nudge? E-Space – which way out?

➤ 'Loveable cheeky chappy' Adric (Matthew Waterhouse).

By 1980, the spell had worked and I had become a fully fledged nine-year-old Doctor Who loony. The family having returned to Glasgow, mum spied a story in a local paper about a teenager from Rutherglen writing for Doctor Who – lo and behold it was our old neighbour, Andrew. It turned out he still lived in the same house as before so Mum engineered a visit sometime in 1981.

Goodness knows what this TV scriptwriter thought of having a ten-year-old fan invading his afternoon but if he was put out he didn't show it – he was wholly encouraging and interested in my writing and drawing aspirations. Of course, if I'd had the forethought to record an in-depth two-hour interview this piece would be considerably longer, but I was only ten, so instead I goggled at Andrew's Betamax VCR, a luxury bought with some of his BBC earnings, and the accompanying recordings of all of Season Eighteen. He showed me a prop spider he had been gifted on set – not a big mechanical one, more a small, non-speaking floppy rubber effort that was nonetheless hugely impressive. With my mum going on about how I, too, would write for telly, he loaned me his bible, none other than Malcolm Hulke's Writing For Television in the Seventies. I returned it a couple of weeks later, having learned two vital things – 1) it contained a script extract from *Criminal Minded*, and 2) French people in your scripts should never begin a sentence with "Wow" or say "...?". Sadly, I never did write for television in the 1970s.

I, 'ow you say, popped back to bother Andrew just once more, in September 1982, to have the just-published Target paperback of *Full Circle* signed. After that there was just the occasional anecdote passed on by mum. Andrew had begun a Law degree but dropped out after a year to pursue writing full time and his next brush with the law would be on the BBC's *Juliet Bravo* – apparently a script idea was accepted but unfortunately, when he was asked to come to London to discuss rewrites, he was unable due to family illness. *Juliet Bravo* Magazine might care to check the files in the BBC's Written Archive Centre. Meanwhile, I regret to report that the first I heard about 1984's aborted *The First Sontarans* was in Andrew Pixley's *Archive in DWM* 327.

Whether inspired by Jean Darblay or not, Smith later decided he wanted to join the police for real. His earlier dropping out of university meant the application was refused, but a subsequent letter of appeal so impressed the panel he was accepted into the force. Later he transferred to London's Metropolitan force and the last I heard he was something high up in the CID – if you try tracing him there, I really hope you're placed on an M15 register, with your phone tapped for the rest of your life! Apparently, though, Andrew always planned that one day he would return to writing, suitably inspired by his time in criminal investigation. Maybe one day that IMDB entry will include *Waking the Dead* alongside *The Planet that Slept*.

ARCHIVE EXTRA

➤ Monday 2 June 1980: Peter Grimwade joined the production as director.

➤ Monday 21 July: Barney Lawrence tested a Marshman costume on location.

➤ Friday 1 August: BBC Radio Scotland interviewed Andrew Smith on *The Jimmy Mack Show*.

➤ Friday 8 August: Visual effects assistant Charlie Lumpp took the head off the dummy Kg so that it could be smashed off the real radio-controlled prop. With Lumpp not present

in studio, Steve Cambden, the assistant Kg operator, gave Barney Lawrence his final rehearsals for the shot of Kg's head being knocked off.

➤ Friday 22 August: Grimwade had originally planned to add the Doctor, the Marshchild and some Citizens into shots of the Starliner exterior model using CSO but the plan was abandoned when he was unhappy with the depth of field he could achieve between elements.

➤ Saturday 23 August: Tom Baker took great pleasure in carrying the Kg head around the studio since he really did not enjoy working with the radio-controlled prop.

➤ Saturday 25 October: Matthew Waterhouse was interviewed by Noel Edmonds on *Multi-Coloured Suup Shop* on the morning of Part One's transmission; after a clip of Adric entering the TARDIS, Edmonds discussed Waterhouse's enjoyment of the series (notably in Patrick Troughton's era) and the young actor answered viewer's phone-in questions about the show before offering a host of Doctor Who merchandise and two family tickets to visit the Doctor Who Experience at Madame Tussaud's in exchange for the correct answer to the question "Who built Kg Mark II?"

➤ Thursday 30 October: Letters in the *Radio Times* for the broadcast of Part Two included Jane Ching of Sutton in Ashfield asking if Kg was to be sent to Battersea Dogs home when he retired and saying that she will adopt him, along with a cartoon of Kg being sent packing with a comment that this is what you get "for upstaging the star". The letters editor commented that Kg would be leaving the series at the start of 1981.

➤ Wednesday 12 November: Some last-minute dubbing of Part Four was performed on for broadcast that Saturday.

➤ Thursday 13 November: In conjunction with the broadcast of Part Four, the *Radio Times* letters page carried missives from Mrs Angela Miller of Billingham protesting against female Doctor while Elizabeth Dunn of Stafford wanted a female Doctor with "a dumb male assistant". The letters editor confirmed that Peter Davison had already been cast.

➤ Andrew Smith continued to write for comedy sketch shows such as *Three of a Kind*, *A Kick up the Eighties* and for *Radio 4's Week Enders*.

➤ *Full Circle* was marketed abroad, purchased by Australia in February 1981 and screened in Spring 1982 uncult with a 'G' rating; it was then repeated in the late Eighties. New Zealand broadcast the story in May/June 1981 with a repeat in June 1988. The serial debuted in late 1981 in North America where it was also shown as a TV Movie of 83 minutes duration.

➤ The repeat of the serial in 1981 was stripped each evening from Monday to Thursday in the first week of August 1981, but was not broadcast by BBC Cymru (who screened shows like *Dad's Army* and *The Good Life* instead). BBC Prime screened the story in May 2000.

➤ Smith's changes to his novelisation, *Doctor Who – Full Circle*, included adding the poem quoted by Keara in Part Two (attributed to First Decider Yanek Pitrus), a prologue of the Terradonian Starliner crashing on Alzarius and fleshing out the background of various characters.

Below: The Doctor and Kg at the marshes during Mistfall.

Below right: The TARDIS passes into E-Space.



State of Decay

Young Blood **BY PAUL CORNELL**



The soon-to-be Mr and Mrs Baker on location filming for *State of Decay*.

spacecraft are filled with blood. Tom Baker knows the value of the Gothic and goes for it full tilt: looking up at us from reading the fragile antiquity collection of ancient knowledge in his decaying TARDIS in a wonderful crane shot; giving the full authority he so often laid aside in his later years to talking about ghost stories in Part Three; for the last time showing his imperial punk rudeness to nobles who disgust him; and best of all, just looking honestly at Romana and saying "you are wonderful", like we're suddenly not there, then looking to the guard as if he should share that loving thought too, and just for a moment he does and we all do.

It feels like autumn for a story like this, like it's too late for something so big, something that builds and builds so it defeats our expectations of where the beats should be: this is a Doctor Who story that moves into high gear in Part Three instead of running around corridors. All the revelations come too early, because the meat of the thing isn't obvious surprises, but the joy of the Gothic battle. It's littered with great lines: "If you need anything, there are guards outside the doors ... many guards." Lots of them delivered by three great villain actors who've had rehearsal time spent on a shared body language.

It isn't just in time spent with the actors that the direction excels (look at Ward saying "inner sanctum please" like she's on a bus!) The visuals are sublime: not only the layering of one image atop another, but the best ever use of stock footage, the best rubber bats ever committed to film, and the best 'room is shaking' effects, here achieved electronically rather than have the actors throw themselves about.

Unfortunately, the tone of the story plays against Ward's strengths, her jaunty insistence of *hokum* actually putting the brakes on Baker telling us this is life and death for one last time. He stops at the end of describing the vampires in Part Three, and there's space for a joke which she seeks to set up ... and he doesn't tell. There's lots of Doctor fun and games, all delivered impeccably, but all like a final curtain call.

There is, unfortunately, a survival from a previous draft, where everyone talks about 'the Wasting' for one scene, then it's forgotten. It's unforgivable, but everything else is so good that I forgive it. Take your Talons and your Pyramids and add *Decay* to that list. For four episodes, passionate Gothic Doctor Who reared up out of the unconscious again, even when the proper colour for space was green.

The serialisation of Seasons Eighteen to Twenty lessens the impact of the bad, but it also brings the good. That, and us knowing too much about its production history, tends to obscure just how good, how much a 'classic', how deserving of a place in the absolute top tier of Doctor Who stories *State of Decay* is.

An active and committed, gothically brooding Tom Baker sharing lashings of bubbly banter with Lalla Ward: that's not Season Eighteen, is it? That's not anywhere. Except *State of Decay*.

A handy, jolly Adric, with the dialogue of a charismatic thief, who throws knives? Only *State of Decay*.

Underneath the science-fiction, Doctor Who is about the primal, transcending and transgressive power of the Gothic. This is it: Doctor Who vs The Vampires! They're not aliens who are a bit like vampires, they are vampires! (As Romana yells it.) The pipes of their immaculately-detailed, sublimely designed

DWM ARCHIVE

COMMISSIONING

Tue 11 Jan 77 *The Vampire Mutations* scripts commissioned for Mon 7 Dec 77; delivered Tue 25 Jan 77 (Part One only)
Thu 13 Dec 79 *The Vampire Mutations* storyline commissioned for Mon 31 Dec 79; delivered Wed 16 Jan 80
Thu 24 Jan 80 *The Vampire Mutations* (WIT) scripts commissioned for Fri 22 Feb 80; delivered Thu 28 Feb 80

PRODUCTION

Wed 30 May 80 Burnham Beches, Burnham, Bucks (Woodlands/Lane/Woods)
Thu 1 May 80 Burnham Beches (Woodlands/Wasteland/Countryside)
Fri 2 May 80 Burnham Beches (Woods); CAV Lucas, Acton (Inspection Shaft)
Thu 15 May 80 Television Centre Studio 3: Centre, TARDIS, Inspection Shaft
Fri 16 May 80 Television Centre Studio 3: Rebel HQ, Model shots, Scout Ship Control Rooms 1-3, Storage Area
Tue 20 May 80 Visual Effects Department, Acton: Model filming
Fri 21 May 80 Visual Effects Department: Model filming
Thu 29 May 80 Television Centre Studio 5: State Room, Tower Corridors, Sleeping Vault
Wed 30 May 80 Television Centre Studio 6: Tower Corridor, Corridor Outside High Cell, High Cell, Tower Entrance, Corridor by Back Door of Tower, State Room, Vampire disintegration
Thu 31 May 80 Television Centre Studio 6: Cave at Tower Base, The Inner Ground, Rebel HQ scanner insets, Scout Ship model shots

RADIO TIMES

Sat 22 Nov 80 Part One: Who is the third Tardis Time Traveller? Who are the Three Who Rule? What Terror stalks the night?
Sat 29 Nov 80 Part Two: What sinister future is promised Adric? What is draining the life of the planet? What is the secret of the Tower?
Sat 6 Dec 80 Part Three: What is the Power of Aukon? Which ancient enemy of the Time Lords is stirring? What is the

The set for *State of Decay*'s ancient spaceship.



ARCHIVE EXTRA

At the end of Part Three, the script notes that Adric awakens and gives 'his usual cheeky grin'.

Monday 10 March 1980: Peter Moffatt joined the production team to direct the serial.

Wednesday 19 March: Planning documents referred to the characters Kamilla (ie Camilla), Mikos (ie Aukon) and Harkan (ie Habis). These names were changed by Thursday 10 April.

Gillian Raine was offered the role of Marta and John Normington that of Mikos (Aukon) on Monday 24 March. Stuart Fell was originally given the role of Zoldaz but this was changed to the role of Zoldaz on Wednesday 9 April, and then reverted to being Rogar prior to recording.

Wednesday 30 April: Filming comprised the Doctor returning to the TARDIS, the Doctor and Romana meeting the peasant in Part One and the bat attack at the end of Part One. Visual effects designer Tony Harding used some modified wind-up flapping toy bats. For the flock of bats, these were suspended from two poles manipulated by Harding and his assistant Chris Lawson.

Thursday 1 May: The sequences filmed were of the Doctor returning to the TARDIS in Part Three, the Doctor and Romana being surrounded and taken to the Rebel HQ in Part One, and of the TARDIS arriving in Part One.

Friday 2 May: Filming completed the bat attack along. The crew then went to the premises of CAV Lucas on Larden Road in Acton.

Here, filming took place between 2.30pm and 5pm on three Inspection Shaft scenes which were filmed on the ladder of a ventilation tower. The company donated its fee to the Lucas CAV Children's Christmas Party Fund.

Tuesday 6 May: Terrance Dicks attended the read-through for the serial.

The Quantel 3001 image manipulation system was made available for studio work on Thursday 15 and Friday 16 May, and for the gallery only on Tuesday 3 June. A second day was scheduled in TC6 on Saturday 7 June, along with material for *The Leisure Hive*.

A dispute arose between the BBC and Slough Radio Control over an invoice which



The Three Who Rule get on with some ruling.

➤ **Awakening for the Three Who Rule?**
Sat 13 Dec 80 Part Four: Is this the exit from E-Space? What is the purpose of the Blood Ceremony? How does the Doctor improvise the ultimate weapon?

resulted in John Griffiths making Nigel Brackley unavailable for some recordings. In the first studio session, K9 was operated by Mat Irvine.

➤ A further session for publicity photographs of Matthew Waterhouse was conducted on Wednesday 14 May, the day before recording began. On Friday 16 May, the *Doily Mirror* ran a piece on Waterhouse with him commenting on how he had been a fan of the show for years.

➤ **Thursday 15 May:** According to some of the cast and crew, Waterhouse's inexperience on a television show caused problems. Lalla Ward did not want to be her new co-star because she felt that he upset people; Ward had to intercede in an argument between Waterhouse and costume designer Amy Roberts when Waterhouse refused to remove his costume before going to the canteen.

➤ **Friday 16 May:** During the afternoon there was a photocall on the TARDIS set for shots of the Doctor alone and of Romana with Adric at the console.

➤ **Assistant Stuart Murdoch** built the tower rocket which was filmed at Western Avenue.

➤ **Wednesday 30 May:** Shortly before afternoon recording, there was a heated argument between Lalla Ward and Peter Moffatt which culminated in an upset Ward departing from the studio floor; Tom Baker was sent to calm Ward down. There were also problems during the scenes where Waterhouse was required to handle a knife blade which frustrated Moffatt. The shots of the great vampire were also recorded for the scanner screen on this day; both costume department and visual effects had approached this, resulting in the shots being performed both by an actor in costume

and by a two-foot model which was used in the finished show. The vampire hand was played by visual effects assistant Chris Lawson.

➤ **Thursday 31 May:** In the corridors at Television Centre, Waterhouse grazed his shin and the skin at the top of his foot when he dropped his prop dagger.

➤ **Editing** had been scheduled to run on Thursday 5, Friday 6, Monday 9, Wednesday 11 and Thursday 12 June. First edits were broadcast of all four episodes.

➤ The paperback novelisation from Target, latterly numbered Book 58, formed part of both *The First Doctor Who Gift Set* in late 1982 and *The Fourth Doctor Who Gift Set* in late 1983.

➤ **BBC Prime** screened the story in May/June 2000. The BBC Archives retain D3 copies of the original two-inch videotapes.

➤ A DVD commentary was recorded by Terrance Dicks, Peter Moffatt and Matthew Waterhouse on Wednesday 26 February 2003 at Theatre 4 in Television Centre.

➤ In the **Extras** section was omitted **Chris Lawson as Hand of the Great Vampire**.

Warriors' Gate

Einstein A Go-Go **BY DAVID DAWLINGTON**

OWN ARCHIVE DWM 315

COMMISSIONING

Mon 17 Jan 80 *The Dream Time* storyline commissioned; delivered Tue 25 Mar 80.
Mon 14 Apr 80 *The Dream Time* scripts commissioned for Sat 7 Jun 80

PRODUCTION

Wed 24 Sep 80 *Television Centre*
Studio 6: Hold, Corridor, Entrance Hatchway, Storeroom
Thu 25 Sep 80 *Television Centre*
Studio 6: Privateer Bridge, Damaged Area, Storeroom/Corridor
Fri 26 Sep 80 *Television Centre*
Studio 6: Damaged Area, TARDIS Console Room
Thu 2 Oct 80 *Television Centre*
Studio 1: TARDIS Console Room, New Banquet Hall, Ext. Palace, Outside Palace Gardens, Palace Corridor, Gardens Fountain Area
Fri 3 Oct 80 *Television Centre*
Studio 1: The Old Banqueting Hall, Passage of the Old Banqueting Hall, Behind the Mirror
Sat 4 Oct 80 *Television Centre*
Studio 1: Avenue Behind Mirror, Entrance Hatchway, Void by Privateer, Ramp, TARDIS in Void, Gateway, Ext Privateer

RADIO TIMES

Sat 3 Jan 81 Part One: Who is the Time-Sensitive Fugitive? What awaits the Tardis at the Zero point? What secret peril lurks in the banqueting hall?
Sat 10 Jan 81 Part Two: Can K9 be repaired? What is the villainous Romk's plan for Romana? What is the secret of the Gateway?



Biroc. Yes, we're sorry too, but it was the most exciting picture we could find. And this is the last caption to be done.

DWM Special Edition Standard Fond Remembrance Template #1: Refer to the Target novelisation, childhood memories, developing love for the show, only way to relive those adventures in those halcyon pre-video days, small boys, drashigs for goalposts *et cetera et cetera*. I should deeply love to do this, there being but one minuscule snag, and that is that the Target novelisation of *Warriors' Gate* confused me so much it came damn close to scaring the hell out of me, and not in anything even vaguely resembling a good way.

Looking at that book again now, in one way I can understand this – it's very unlike anything else published with the Doctor Who logo on up until that point. But I certainly was not a stupid child and, let's face it, as a novel it's not a particularly complex bit of work, is it? It's just a teensy bit more complex than Doctor Who novels tended to be in those days; in a world yet to experience *Lucifer Rising* or *Sometime Never*, those opening few pages – Chapters? Be off with you! – of technobabble and half-formed conversations apparently left me in need of a lie down with a tea-towel over the lampshade. That the *DWM* of the time seemed, more than once, to suggest that this novelisation actually explained a story that was left rather open-ended and inconclusive on television may well have given me a pain all down one side and a need to recite a list of story codes to restore myself to equilibrium. And given that the televised *Warriors' Gate* preceded my interest in Doctor Who by, ooh, months (I have a memory, or to be more precise a 'memory of a memory', of seeing the last five minutes of Part Four following arrival home from some Celtic match or other), I did spend several years wondering how the hell anyone had ever made this story – for 'story' it presumably was – work on television. Interviews with the writer Stephen Gallagher in which he said the book version was a bodge-job, patched together after his first manuscript was rejected for being too 'difficult', only helped to make it perhaps the most anticipated of all potential pirate VHS copies...

And when I finally saw *Warriors' Gate*, it somehow managed not to disappoint. I believe I spent each 22-minute period spellbound, emerging from my reverie only at the surprisingly irritating sound of the Doctor Who signature tune punctuating the episodes. In between I was lost, enraptured, smt. I may even have drooled a little, it's difficult to remember. But come on, it's just beautiful, isn't it? It's a truism that the BBC can – or at least

could – do ‘period’ with both hands tied behind its back, and so one might expect that the banqueting scenes will work well, but the Tharils are gorgeous, the dilapidated spaceships both looks and sounds like a dilapidated spaceship, and the burnt-in CSO whiteness provides magnificently strange television, in a way that few programmes other than Doctor Who ever managed to. And it does one of my favourite things ever in drama, all the more affecting here for being thematically resonant – it’s not afraid of stillness. Opening with a slow countdown from

90-something down to zero, at the conclusion of which nothing happens except a bored, sarcastic cheer ... ah, if only something quite so magnificently unlikely could be broadcast on a Saturday evening these days. Eh? What’s that you’re saying ...?

Stephen Gallagher interviews still appear now and then. He says that if some keen fan or other wanted to painstakingly reconstruct and publish the original, unexpurgated version of the novelisation, then he might just be able to facilitate it. I wonder if someone can supply me with the man’s number ...?

✓ Sat 17 Jan 84 Part Three: What lies behind the Mirror? How is Romana’s strange ally? How is the Tharil’s feast disrupted? Sat 24 Jan 84 Part Four: Can K9 be restored? Why must the Doctor ‘do nothing’? What is Romana’s surprise for the Doctor?

ARCHIVE EXTRA

By March 1980, Christopher Bidmead had been concerned that *Sealed Orders*, the script by Christopher Priest originally scheduled for the slot, was in trouble, and having *Dream Time* in reserve was prudent – but if *Sealed Orders* went ahead, specific elements relating to its slot could be removed from Stephen Gallagher’s script and it could be used later on.

Monday 14 July 1980: Paul Joyce joined the production team to direct the serial.

In the scripts, when Romana sees the *Prutizer* for the first time: “The nose towers high above the ground at an angle, and the base is wide; it’s like looking up at a giant frog about to spring.” Inside, the *Bridge* was ‘a geodesic structure, with operational zones on three levels to make the most of the space. Uppermost is the helm; on the lowest level and facing forward is the navigator’s position. Once gleaming and efficient, the paint is now streaked and aged, the theme colour being that of rust. Fixtures are held in place by tape, glass covers to screens are split and cracked.’ In Part Two, when Romana was talking to Rorvik, she saw Adric peeping out through the TARDIS doors. The Doctor’s likening of Brocc to a Cheshire Cat, was a reference to

Lewis Carroll’s 1865 book *Alice’s Adventures in Wonderland*, while his comment of “You were the noblest Romana of them all” was a misquote from Shakespeare’s 1599 play *Julius Caesar*.

Rehearsals at the BBC’s Acton facility for the first studio recording were deferred from Saturday 6 September to 10 September by the change in studio dates. Rehearsals for the second studio began on Saturday 27 September.

Afternoon recordings took place between 2.30pm and 5.15pm on the serial for all bar the first day of each recording block.

Thursday 9 October: The Today interview in which John Leeson and John Nathan-Turner spoke about K9’s departure was included on the CD set *Doctor Who* of the BBC in September 2003.

Thursday 23 October: The interview for *Playground* between Paul Joyce and Matthew Waterhouse was recorded, and broadcast two days later. It was included on the CD set *Doctor Who* of the BBC Volume 2 in September 2004.

The final trim to correct the fault over K9’s missing ear was the end of the scene in which K9



The crew of Rorvik’s ship stop for a matter.

follows Packard and Lane; in this, Adric appears, slips K9’s ear back in place and whispers to him to keep up the good work. Towards the end of Part Two, a brief scene of the Doctor carrying K9 was dropped. Early in Part Three, the visual effect of the chandelier of the Old Banqueting Hall being hit by Rorvik’s ricochet off the mirror was cut. The cut material in which Rorvik gets his crew’s attention saw the Captain declare “I need everybody’s help,” and when he finds Aldo and Royce under the table stealing food adds “Even yours, perish the thought.”

Worries’ Gate was first screened by UK Gold on Saturday 20 November 1993. BBC Prime screened the story in June/July 2000.



Romana and the Doctor find themselves in the usual position.

The Keeper of Traken

Tainted Love BY MARCUS HEARN



The Keeper of Traken – whizzing around the universe on that old chair is a full-time job, y’know.

deal, because they waited until the end of the show before unveiling him. Cue a familiar wheezing, groaning sound and in a corner of the studio something very odd happened. A dodgy TARDIS toy was clumsily CSO’d into view and an embarrassed-looking figure shuffled out from behind it to take his place on the sofa. His name was Johnny Byrne, and he was one of the writers of *Doctor Who*.

In true Alan Partridge style, the presenter opened the interview on a topic of local interest. “Why do you live in Norfolk?” he asked Byrne.

“I’d have thought you’d want to be where the action is, in London.” Byrne replied: “To me the action is in Norfolk.”

Not a very promising start, but it picked up. In fact, Byrne spoke in some depth about *The Keeper of Traken*, touching on the constraints of writing for the programme, the political situation that had inspired the story and the fact that a girl had

Orwich seems like a strange location from which to broadcast a Friday night chat show, but in the early 1980s that’s exactly what happened. The short-lived programme was called *Weekend*, and the only edition I remember featured a celebrity from the world of *Doctor Who*. This was obviously a big

DWM ARCHIVE
DWM 236

COMMISSIONING

Fri 18 Jul 80 *The Keeper of Traken* scripts commissioned for Thu 7 Aug 80; delivered Thu 14 Aug 80 (Part One), Tue 19 Aug 80 (Part Two), Mon 25 Aug 80 (Part Three), Fri 29 Aug 80 (Part Four)

PRODUCTION

Wed 5 Nov 80 Television Centre
Studio 6: Courtyard, TARDIS
Thu 6 Nov 80 Television Centre
Studio 6: Grove, Model sequences
Fri 7 Nov 80 Television Centre
Studio 6: Tremas’ Quarters,
Seron’s Quarters, Corridor
Fri 21 Nov 80 Television Centre
Studio 8: Keeper’s Sanctum for
Parts One to Three, Sanctum
Antechamber for Part Two, Service
Vault for Part Two
Sat 22 Nov 80 Television Centre
Studio 8: Keeper’s Sanctum for
Parts Three/Four, Sanctum
Antechamber for Parts Three/Four
Wed 23 Nov 80 Television Centre
Studio 8: Abandoned session –
Service Vault, The Head of Melkur,
Cell, Corridor

➤ Wed 17 Dec 80 Television Centre Studio 6: Service Vault for Parts Two/Four, The Head of Melkur, Cell, Corridor

RADIO TIMES

Sat 31 Jan 81 Part One: What is the cloud over Traken? Where is the Tardis? What is the sinister evil in the Grove?

Sat 7 Feb 81 Part Two: What is Kassia's pact with Melkur? Will the Doctor find the Tardis? Can 'Rapport' with The Keeper uncover the traitor?

Sat 14 Feb 81 Part Three: Who will succeed The Keeper? What are the Doctor's dangerous thoughts? What is Melkur's evil surprise?

Sat 21 Feb 81 Part Four: Who is Melkur? How can three numbers help to save Traken? What is the Doctor's one last great mistake?

recently written to him asking permission to establish a fan club called the Union of Traken. Byrne was to be its honorary Keeper.

Byrne seemed proud of *The Keeper of Traken* and now I can see why. His story of a tranquil, pacifistic society at the mercy of an insidious parasite is unusually compelling because it cleverly sidesteps the clichés and pathos inherent in its premise. Here is an alien planet with a detailed and believable culture and society – no mean feat on a fraction of the budget and facilities that Byrne had been used to on *Space: 1999*. Building on this foundation, Byrne musters a dramatic crescendo, culminating in the revelation that the Master is back from the (living) dead. In retrospect, this was the precursor to umpteen wretched revivals during the Seward era, but Byrne can hardly be blamed for that.

Byrne's ideas for the programme ultimately proved too ambitious, and after the Warriors of the Deep debacle he walked away, taking his *Keeper of Traken* sequel with him. Years later I

got to know him quite well and he was rather more honest with me about his *Doctor Who* experiences than he had been while perched on the Weekend sofa. He considered many aspects of the programme's production style and format to be archaic and wished he could have given his ideas free expression in a better-funded show with standalone, 50-minute episodes. "We've become very tolerant of *Doctor Who*," he said to me once. "We're doing it a disservice."

Byrne made huge efforts to drag *Doctor Who* into the twenty-first century, but his feature film script was never produced and is now a mere footnote in the history of the programme's wilderness years. *The Keeper of Traken* stands as the most satisfying yet tantalising example of his work for *Doctor Who* a glimpse into the corner of an imagination that had a lot more to offer.

Johnny Byrne is still one of the busiest and most successful writers in television. It's a shame he wasn't able to take *Doctor Who* with him.

ARCHIVE EXTRA

➤ Christopher Bidmead was amazed when somebody of Johnny Byrne's calibre agreed to write a *Doctor Who* serial. He looked upon the sudden retention of Nyssa as a new companion by John Nathan-Turner as an indication of the producer's crisis of confidence.

➤ Monday 1 September 1980: John Black joined the production team as director.

➤ John Black cast Geoffrey Beevers as Melkur/the Master because he was primarily a voice artist. Sheila Ruskin was cast as Kassia because she had worked with John Nathan-Turner in 1975. Although cast by Nathan-Turner on the strength of his role as Reverend Emilius in *The Pollsters*, Anthony Ainley later claimed to believe he had been cast by Barry Letts because he had played the villainous Sir Mulberry Hawk in the 1977 adaptation of *Nicholas Nickleby* which Letts had produced.

➤ Friday 12 September: Ainley was contracted as Tremas/The Master from Saturday 25 October 1980 to Saturday 24 January 1981 with an option of four to eight more episodes to be taken by Monday 24 November 1980.

➤ Friday 3 October: The rewrites to lengthen Part Four included the final scene in which the merger of the Master and Tremas created 'the dapper bearded character of the Master.'

➤ Recording took place between 2.30pm and 5.15pm, and from 7.30pm to 10pm each studio day apart from Wednesday 5 November and Friday 21 November when there was only an evening recording.

➤ Friday 5 November: The servo shut off device incorporated Davros' data sphere from *Destiny of the Daleks* which visual effects designer Peter Logan had retained.

➤ Thursday 6 November: The direction location was made from a desk thermometer.

➤ Monday 10 November: Rehearsals for the second studio recording block began at the BBC Rehearsal Rooms in Acton.

➤ Wednesday 19 November: The BBC press office issued a statement from Lalla Ward that she and Tom Baker were to marry. Nathan-Turner offered to call another press conference to get coverage over and done with, but Baker refused – resulting in reporters besieging both Ward's flat and the Acton rehearsal rooms where Baker was working. The story was announced on both John Coven's *Newsround* and the BBC Evening News.

➤ Friday 21 November: Nathan-Turner had offered Tom Baker or Peter Davison for BBC's live *Children in Need* broadcast. Baker was recording in Studio 8, but the producer had arranged for the evening recording to be structured to allow Baker to appear on *Children in Need* between 7.30pm and 7.40pm. He was to be joined by Lalla Ward, whom the *Children in Need* team had asked for on Wednesday 19. After the afternoon recording, Nathan-Turner went to Presentation B – the studio being used by the *Children in Need* team – and found there was nobody there. Subsequently, Nathan-Turner was approached in the BBC bar and told that if Baker was to appear, it would have to be at 8pm; this was impossible because of the recording schedule. Furthermore, the production office had also arranged for Davison and his wife Sandra Dickinson to make a personal appearance for the appeal at the Cunard Hotel, and this was not televised at all. The producer wrote a memo complaining about this situation on Wednesday 26 November.

➤ Sunday 23 November: The 'mini-strike' was called because the electricians walked out over not being able to park their cars at Television Centre on a Sunday. Nathan-Turner made frantic telephone calls to track down the Head of Programme Planning – who was out shopping – and get him to agree to a remount on the serial while the cast were still available.

➤ Wednesday 17 December: Geoffrey Beevers was released from work on Thames Television's serial *The Brock Report* for the remount.

➤ In addition to the gallery only days, a pre-gallery day was held on Friday 2 January. Editing was scheduled to take place on Saturday 29 and Sunday 30 November, Thursday 4 and Friday 5 December, and on Thursday 1 January 1981. A first edit of Part Two was broadcast, with second edits of the other instalments.

➤ Instead of repeats of *The Keeper of Traken*, BBC Cymru screened repeats of other programmes such as *Dod's Army* or regional shows.

➤ Australia debuted *The Keeper of Traken* in April 1982, with a repeat in the late 1980s. New Zealand screened it in August/September 1981 (followed by a year's break before transmission of *Logopolis*) and repeated it in July/August 1988. BBC Prime screened the story in July/August 2000. The BBC Archives retain D3 copies of the original two-inch videotapes.



Above: The Doctor sizes up Melkur.

Below: Kassia attends to Melkur in the grove.



• The novelisation was included in *The Doctor Who Gift Set* from WH Allen in 1986. A jointed figure of Melkur was produced by Dapol in 1999, and a 35mm figure of Melkur was issued by Alecto in 2001.

• A DVD commentary was recorded by Johnny Byrne, Anthony Ainley, Sarah Sutton and Matthew Waterhouse on Wednesday 26

February 2003 at Theatre 4 in Television Centre.

• In the Cast section, Roland Oliver as Nemon has been omitted and should appear between Sarah Sutton and Geoffrey Beavers. In the Extras section, Fred Reford and Colin Thomas were also *Fosters*, and Barry Summerford was also one of the *Citizens*. In the Credits section, although Nigel Finnis was credited as Vision

Mixer, he only supervised the second block; the first was handled by Carol Johnson and the third by Hilary Briegel, both uncredited. Similarly, Roger Fenner was the uncredited Senior Cameraman on the third block and Alan Fogg was uncredited for Sound on the remount.

Political intrigue on Traken. Or a lot of old bearded men spouting nonsense. You decide.



Logopolis

Under Pressure BY STEVEN MOFFAT

That face, I hate it! The Master (Anthony Ainley) gets himself a new body at last ...

odd seen from this low – and flicked a desperate fish from his muddled toecap. “I am looking,” he continued, “for the Thames.”

“Ah!” said the tall man. “Well you’ve certainly picked the wrong day.”

Red! Red mist everywhere! Constable Blackwell ground his teeth with the effort of inflating all the cords in his neck. “Have you seen it at all, sir. The Thames?”

“Oh, yes. I put it in that telephone box.”

Constable Blackwell shifted his gaze to the blue box. He was rather surprised it didn’t fall over with the impact.

“Did you really?” he replied, having spend some time sifting among his most crushing ripostes.

“You see, constable, that telephone box – it’s really a dimensionally transcendental time/space capsule disguised as a telephone box. And unfortunately my arch enemy materialised his dimensionally transcendental time/space capsule, also disguised as a telephone box, inside mine, and I was forced to materialise underwater, and drain off the Thames.”

Constable Blackwell considered for a long moment. Gulls were cawing overhead. From all around there were the comforting cries of a city in crisis. Somewhere, inevitably, there was an ice cream van. “That’s all very well, sir,” he said, finally, “but I find the part about the Thames a little hard to swallow.”

“I admit,” said the tall man, “I may have overreacted.”

Constable Blackwell sighed again. The conversation had rather got away from him – but then so had one of the world’s most famous rivers, so it was clearly that sort of day. “And your enemy, sir? Did your clever plan of locking him in cupboard with a one of our major waterways work in any way?”

“Oh no. He just dematerialised. We should’ve seen that coming, really.”

“We?”

“I had a friend with me. Adric. He left rather suddenly.”

“And where is this Adric now?”

“Oh, I’d say he must have reached the Cloister Room.”

“What’s he doing in a cloister room?”

“By now, I should think a certain amount of inert bobbing.”

The tall man was now fully dressed in his white long-johns. He was holding a white stocking, the scratchy kind, and was about to pull it over his head. “If there’s nothing else, constable, I’m afraid I have to pop back along my own time-line, using temporal conversion isometry, and talk myself out of doing this.”

Constable Blackwell luxuriated for a moment in the comforting black reservoirs of his own rage, and said: “The sea level all over the world has dropped significantly. There is an international state of emergency! Homes and lives have been destroyed all over the world and the French can now get here on foot! Too many people have suffered and died for you to travel back in time dressed as a white git!”

“Oh, don’t worry, constable!” said the tall man, staring to fade out of existence, with a smile like a whole picket line. “None of this will ever have happened. Going to send myself to Logopolis? And he was gone. For a moment his last words seemed to hang in the air. “What possible harm could I do there?”

DWM ARCHIVE

DWM 257

COMMISSIONING

Fri 29 Aug 80 Staff clearance requested for scripts; delivered Sat 25 Oct 80

PRODUCTION

Tue 16 Dec 80 Ursula Street, Battersea, London (Aunt Vanessa’s House); Albert Bridge, Kensington and Chelsea, London/Cadogan Pier, Chelsea Embankment, London (Riverbank and Mudflats with Bridge)

Thu 18 Dec 80 BBC Receiving Station, Crowsley Park, Sonning Common, Berks (The Pharos Enclosure)

Fri 19 Dec 80 A13 Layby, Denham, Bucks (A By-pass with Police Box)

Mon 22 Dec 80 A13 Layby (A By-pass with Police Box)

Thu 8 Jan 81 Television Centre Studio 3: The TARDIS Cloisters, The TARDIS Console Room, The Console Room Simulacrum

Numbers 1 and 2, TARDIS Corridor

Fri 9 Jan 81 Television Centre Studio 3: The Antenna Control Room, Gantry, Girders

Thu 22 Jan 81 Television Centre Studio 6: The Pharos Computer Room, A Pharos Corridor, Doctor hanging by scarf, A Street, A Narrow Street, The Landing Area

More men with beards. Must be from Season Eighteen, then.



Constable Blackwell had walked almost a mile through the mud and fish before he saw him: the tall man, outside the blue box, undressing. He approached in as sinister fashion as the slurping noises of his feet on the river bed would allow.

He stood and waited. He considered clearing his throat. He’d once half-killed a safe-cracker by clearing his throat. Although slamming his head repeatedly against the safe might have had something to do with it. Or possibly that red mist that had suddenly descended, though no one else reported seeing that – yet again.

The tall man glanced up at him. He had a grin that bordered on Resisting Arrest.

“Busy actually,” said the tall man.

“Busy?” repeated Constable Blackwell, to give himself time to think – although, if he was being honest, a light supper, followed by a movie and a short holiday wouldn’t have been long enough.

“Busy, yes,” said the tall man, who was now in his shirt and underpants.

Constable Blackwell sighed, and ignored, for the moment, the flickers of red at the corner of his vision. “I am looking,” he said, “for something.”

“Well, aren’t we all,” said the tall man. He was unfolding some white long-johns in what could be construed, with a little creativity, as a Suspicious Manner.

Constable Blackwell issued a sigh so heavy he could barely hear it from his lungs. He looked up at the London skyline – so

► Fri 23 Jan 81 Television
Centre Studio 6: The Control
Register, External Register
Sat 24 Jan 81 Television Centre
Studio 6: Logopolis in Ruins –
Narrow Street, The Landing Area,
The Control Register

RADIO TIMES

Sat 28 Feb 81 Part One: What is the Doctor's plan for the Tardis? Why is he haunted by the Distant Stranger? What terrible fate lies behind the Blue Door?
Sat 7 Mar 81 Part Two: What is the message of the Cloister Bell? How does a cure become a trap? Who is the intruder in the Cloister Room?
Sat 14 Mar 81 Part Three: What is the secret of Logopolis? Who is interfering with the Numbers? What is the imminent all-enveloping end?
Sat 21 Mar 81 Part Four: Will the Monitor's program stay off fate? What is the Distant Stranger's task? How does the Time Lords' fatal duel resolve?

Below: It's almost the end (of this Special). It's the Watcher!

Bottom: The Master and the Doctor join forces!



ARCHIVE EXTRA

► Christopher Bidmead was against the idea of writing a serial himself; he had already decided to leave the show and thus was technically the ex-script editor. Bidmead knew a great deal about the architecture of his home computer, the Vectorgraphic MZ System B, such as its function to open a screen to show the changes of memory location contents as a program ran. He was also keen to wrap up the CVC 'arc' begun in Full Circle.

► The storyline dealt heavily with entropy and the second law of thermodynamics. Entropy is a measurement of unavailable energy; energy lost to the internal movement of molecules as heat. In thermodynamics (the mathematical treatment of the relation of heat to energy) any 'free' physical system distributes energy so that entropy increases and the available energy diminishes. The Second Law of Thermodynamics, referred to by the Doctor, was coined simultaneously around 1850 by the German physicist Rudolf Clausius and the Scots physicist Lord Kelvin, based on the work of French physicist Nicholas Carnot in 1824. It states that heat can never pass spontaneously from a colder to a hotter body; a temperature difference can never appear in a body originally at uniform temperature. Clausius' work also indicates that entropy must increase because of spontaneous irreversible processes, such as the combustion of fuels; this led to the theory that the universe is running down as all the energy is converted into heat: heat death.

► The rehearsal scripts described the houses of Logopolis as 'simple open-fronted cells, in each of which sits a Logopolitan chanting "The Numbers"'. The narrow winding streets act as whispering galleries, passing the surrational of encoded information from one end of the City to the other as it is manipulated and developed by the citizens. The Logopolitans are 'silent figures in flowing dark robes' with the Monitor, 'a man of about sixty, as one might judge in Earth years, though from his assured posture and the shine of his skin he seems to be in his prime. His hair is short and steel-grey.'

► In Part Three, the Doctor misquotes his 'old friend' Huxley: "The cheeseboard is the world, and the pieces the phenomena of the universe..." Thomas Henry Huxley was a distinguished

nineteenth century British biologist who later turned to theology and philosophy. The quote stems from one of his Lay Sermons, A Liberal Education in 1870: "The chess-board is the world; the pieces are the phenomena of the universe; the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us. We know that his play is always fair, just and patient. But we also know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance."

► In the script of Part Four, as Tegan stumbles through Logopolis she comments "It was never like this on the course..." And somebody's definitely going to have to pay for a new pair of shoes. (AS AN AFTERTHOUGHT) But the next time the Doctor says stay in the Tardis – I might do just that! There was more Doctor/Tegan dialogue at the Central Registry with the Doctor trying to find a solution to the entropy; in the TARDIS corridor, Adric and Nyssa's discussion of the Watcher was different, commenting that the entropy was washing out from Logopolis. In the regeneration, the script noted: 'The figure of the Watcher seems to melt into the Doctor. The face becomes formless... The edges of the Doctor and the Watcher merge into a blur.'

► Barry Letts suggested that the Doctor should measure the box in 'metres', or that the units should be omitted altogether; John Nathan-Turner responded saying that in schools, children were taught always to state the units. Letts also spotted contradictions in Tegan's dialogue. She was to say, "I don't blame them. I want to go home," in response to the Doctor's "No wonder [the Logopolitans] think so little of travelling," as they leave the Central Registry. Later, she tells the Monitor, "I don't know what you've got against travelling. I love travelling." Both speeches were removed.

► Monday 27 October 1980: Peter Grimwade joined the production team as director.

► Grimwade and production assistant Margot Hayhoe scouted Jodrell Bank but found that the management there was not keen to have the BBC crew present. The distance from London also ruled out the location.

► Friday 31 October: Australian actresses Madge Ryan, Judith Arthy and Maggie Fitzgibbon were considered for Aunt Vanessa. The role was eventually taken by Australian actress Dolore Whitman who became a good friend of Nathan-Turner; the producer later cast her daughters – Tracey and Jodie Wilson – in his pantomimes and Delo and the Bonnermen.

► Hywel Bennett was offered the role of the Monitor on Tuesday 11 November, after which it was passed to Nigel Stock on Monday 17 November and then John Fraser on Wednesday 26 November.

► Wednesday 26 November: The rehearsal scripts were sent out to the cast.

► Monday 15 December: A rehearsal for the film sequences was held with the read-through at Room 7065 of Television Centre.

► Thursday 18 December: All Christopher Hurst's scenes were filmed. It was agreed that

portions of the Top of the Pops set would be used following its recording on Wednesday 7 January.

► Friday 19 December: Matthew Waterhouse celebrated his birthday and was given a cake amidst the rain storms on the A413 bypass. It had been planned to film all the scenes without Tom Baker and Waterhouse on Wednesday 17 December, and then shoot the remainder of the bypass scenes on Friday 19, but the first day was deferred to the following Monday.

► Studio recording took place between 2.30pm and 5.15pm, and 7.30pm and 10pm each day apart from Thursday 8 January and Thursday 22 January.

► Friday 9 January 1981: Baker was unhappy with the regeneration sequence which he felt was recorded in a rather un-heroic manner; he refused to yell for the shot of the Doctor falling when requested by Grimwade and Nathan-Turner. Nathan-Turner was unhappy that although he had stopped the recording being relayed to the public viewing galleries, a number of Doctor Who fans had watched the regeneration being recorded at VT engineering.

► Monday 12 January: Rehearsals began again at the BBC Rehearsal Rooms in Acton for the second studio recording.

► Thursday 22 January: For various scenes in Part Three a quarter-size TARDIS prop was used.

► Friday 23 January: A photocall was held for publicity shots of Ainley, Sutton and Fielding.

► Wednesday 28 January: A gallery session was held in TC6 to add electronic video effects.

► Editing was scheduled to take place on Thursday 29 and Friday 30 January and Monday 2, Wednesday 4, and Saturday 7 February. First edits were shown of Parts One and Two and second edits of Parts Three and Four.

► Thursday 26 November: For the repeat of the serial in The Five Faces of Doctor Who, Radio Times carried a shot of Baker from The Mosque of Mondogoro with the cast listing for Part Three.

► Australia purchased the serial in March 1982 for broadcast in April 1982. New Zealand screened the serial in isolation in September/October 1982, with a repeat in August 1988. BBC Prime screened the story in August/September 2000. The BBC Archives retain D3 copies of the original two-inch videotapes.

► The paperback of Doctor Who – Logopolis was included in The Fourth Doctor Who Gift Set issued by Target in late 1983 and was latterly numbered Book No 41. The original Andrew Skilleter cover was replaced by one from Alister Pearson when it was reprinted in December 1991. The serial was released by BBC Video in March 1992 with a cover from Skilleter. A Silva Screen CD of Paddy Kingsland's music, including music from Logopolis and Costello's music, was advertised in 1992 but was never released when some of the master tapes could not be located. A figure of the Monitor was issued by Harlequin Miniatures in 2000.

► In the Extras section, omitted is Pat Roy as Driving Double for Tegan.

K9 and Company

Just The Two Of Us **BY GARY GILLATT**



Deny everything! Brendan and Sarah claim to know nothing about a fire-breathing metal dog. The fibbers.

Wimbush fluffs that line in two places, but they still don't re-take. Glorious!

"December the 22nd begins of midnight – tonight!" Karote-kicking in kids' wellies. "Put that in your toader, Mr Tobias!"

Personally, I love the way the central mystery crumbles to nothing. It's never made clear that, as a viewer, you're supposed to be working out who Hecate's masked high priests are. It's hilariously ham-fisted that even when the guilty parties are revealed, they're

almost impossible to recognise without a freeze-frame. It's adorable that the director expects us to remember coven members Tracey, Tobias and Wilson from a fleeting glimpse in the story's opening moments – and desperately tries to jog our memories with 'doo-doo-da-doo' spooky music whenever they appear. It's amusing that there's nothing supernatural going on in Moreton Harwood anyway. No one in the coven ever demonstrates any actual power. We're supposed to think that Aunt Lavinia has been spirited away, but she just happened to pop to New York early. Perhaps Hecate is the goddess of earth, fire, and academic conference scheduling. Most splendid of all is way we're expected to think that Howard and Juno Baker are behind the conspiracy, so they are made to act in a spectacularly sinister way. In narrative terms, the only justification for this behaviour is that they are guilty. They're probably the Great High Witches of the Gloucestershire and Sarah didn't even realise. They probably poisoned her Christmas dinner.

"We wish we...No. Reject. We wish you..."

K9 and Company is mine. No one will ever love it as much as I do. If Doctor Who was real, I wouldn't want to travel in the TARDIS or visit alien planets. I'd be living in Moreton Harwood as Aunt Lavinia's ward. I'd study for my extra O-Levels, help out in the market garden and, with Sarah and K9, I'd help defeat the insane schemes of Howard and Juno Baker, week after week...

DWM ARCHIVE
DWM Summer Special 1992

COMMISSIONING

Wed 29 Apr 81 *One Girl and Her Dog* original outline by John Nathan-Turner
Fri 1 May 81 *A Girl's Best Friend* revised outline by John Nathan-Turner and Antony Root
May 81 *A Girl's Best Friend* script commission; delivered by Sep 81

PRODUCTION

Thu 12 Nov 81
Daneway/Bisley/Sheepscombe/Wishanger Farm, Wishanger/The Bear Inn Public House, Bisley/Miserden Park Estate, Miserden (Title Sequence)
Fri 13 Nov 81 Miserden Park Estate Lodge, Miserden, Glos (Tracy's Cottage)
Miserden Park Estate Nursery, Miserden, Glos (Market Garden)
Sat 14 Nov 81 Wishanger Farm, Wishanger, Glos (Road)
Miserden Park Estate, Miserden, Glos (Road)
Sun 15 Nov 81 Church Ruins, North Woodchester, Glos (Remains of Church)
Mon 16 Nov 81 Barnsley House, Barnsley, Glos (Manor House); Sapperton, Glos (Crossroads: not in finished programme); Miserden, Glos (Petrol Station); St Andrew's Church, Miserden, Glos (Church)
Tue 17 Nov 81 Bisley, Glos (Police Station/Post Office: not in finished programme)
Sun 29 Nov 81 Pebble Mill Studio A; Pollock's Den/Cellar/Room Rear of Shop/first half of programme

Sarah and K9 pose for an action shot ultimately deemed "too exciting" for the K9 and Company title sequence.



he way Lily Gregson says "witchcraft". Gordon goblins. "A great dog, belching fire!"

I love K9 and Company more than I love anything in the whole crazy world of Doctor Who. When I watch it, I'm surprised I don't pass away from a fatal dose of bliss even before the singularly ill-advised opening titles are done. As the adventure unfolds – half sublime, half ridiculous – I am held enraptured.

"Fruit? Not as innocuous as it seems." Tri-stote bus driver. "Brendon, stop honking."

What's your favourite bit of K9 and Company? How about when sinister Colin Jeavons introduces himself to Sarah with the bold claim: "I'm Tracey." No? Then maybe it's the lump-in-the-throat moment when the Doctor's name is mentioned and the music gently quotes the Who theme? Or the way Sarah's line, "Oh Doctor, you didn't forget!" takes us right back to his final promise to her in *The Hand of Fear*?

"Give-Sarah-Jane-Smith-my-fondest-love. Tell-her-I-shall-remember-her. Always."

I'm welling-up as I type. Perhaps it's Aunt Lavinia's description of Sarah that you love. "That girl's like a butterfly. Never in one place long enough to lick a stamp." This will certainly bring nods of sympathy from anyone who's ever missed last post after trying to get a decent day's work out of a Cabbage White. Perhaps it's the way that actress Mary

been sent by the Master and not the Doctor after all. Fortunately, Brendan reprograms K9 to act in the same benevolent manner as his predecessors. In conclusion, Nathan-Turner commented, "The story should concentrate on 'Avenge' action rather than Doctor Who-type effects and should conclude with the possibility of a full spin-off series." This last observation was a reference to the popular and stylish ABC adventure series of the 1960s *The Avengers* which had fantasy overtones in a basic thriller scenario. Nathan-Turner later felt that the scheduling of a black magic story at Christmas was peculiar and realised the sinister content was a mistake.

Friday 1 May. A revised synopsis of the proposed pilot was drafted by Nathan-Turner and Antony Root under the title *A Girl's Best*

Friend: this was a proposal for a potential pilot, and any series emerging would "almost certainly have a later transmission time than Doctor Who", hinting at a possibly more mainstream or adult audience. Biographies on K9 (who was now sent by the Doctor, not the Master) and Sarah were included. Drawing upon elements of the background of Elisabeth Sladen, who played Sarah, the character was "born in Liverpool's dockland in 1949". The biog continued to reveal that "her father worked in a local newspaper office, but both he and his wife died while Sarah Jane was still young." Sarah was raised by her Aunt Lavinia who paid for her to study at university; she achieved a First Class degree and edited the college magazine while campaigning for Equal Opportunities. Joining a newly-founded magazine after graduating, Sarah made her mark with her articles and

ARCHIVE EXTRA

Wednesday 29 April 1981: John Nathan-Turner wrote the outline for the pilot – entitled *One Girl And Her Dog*. In this version, Sarah Jane Smith finds the packing case containing K9 as she prepares to move from her South Croydon home to tend her Aunt Lavinia's local produce shop in "Morton Harwood" (where Sarah was to write cookery books). A chauffeur-driven car arrives with Aunt Lavinia (who is on her way to America for a scientific fact-finding tour) and Lavinia's 13-year-old ward Brendan; Brendan joins Sarah and K9 as they set off for Morton Harwood in her "open-top MGB". Once there they meet Captain Pollock, "a crotchety man of 52" who hates computers and pets and from whom K9 has to be kept a secret. There was then to follow a "black magic yarn" involving "pentagrams, goats of Mendices, etc". K9 was to be revealed as having evil intentions, having



Top: In a parallel universe that's a photo of Gary Russell, while Ian Seats reviewed City of Death on page 36 ...

Above: Brendan is sacrificed!

➤ Mon 30 Nov 81 Pebble Mill Studio A: remainder of programme

RADIO TIMES

Mon 28 Dec 81 Christmas at Morten Harwood. All is peaceful. Or is it?

Sarah lets the dog out.



garden was dependent on the weather. Dudley's script originally ended with Kg singing *White Shepherds Watch Their Flocks By Night*.

➤ Monday 5 October: Reid commented on the script to Nathan-Turner; his main concern was elements of the black magic plot such as dialogue like "Act of God" which might be unsuitable for the intended audience and recommended that any 'anti-Christ' elements would have to be avoided in the show's realisation. Nathan-Turner replied on Tuesday 3 November about these issues, but was keen to retain the "Act of God" comment as in this context it was jargon relating to insurance issues. Nathan-Turner visited Sladen while she was recording *Gulliver* on Thursday 22 October to give her the revised scripts.

➤ Mona Bruce was offered the role of Aunt Lavinia on Thursday 1 October; amongst those interviewed for the pilot's cast in early October were Frances White, Roy Boyd, John Hallam and Mark Arden.

➤ Tuesday 27 October: Mary Wimbush attended a photocall at Television Centre for a shot of her as Aunt Lavinia.

➤ John Gilbert and Christopher Rowlands were originally to handle film sound and film editing respectively. When no studios were available in London, production was shifted to Pebble Mill, the BBC's Birmingham studios, originally a two-week location shoot had been hoped for, but this was curtailed to a week, starting with a recce on Tuesday 3 November. The Cotswold locations were chosen by director John Burt Foster who knew the area well.

➤ Shooting on the title sequence was originally planned for Monday 9 November, but was delayed by three days. Nathan-Turner wanted these to be fast and glamorous like the titles to American adventure series like *Hawaii Five-O* and *Hart to Hart*. The team ran out of time on Sladen's many costume changes. Nathan-Turner only attended some of the shoot, returning to watch the sacrificial scenes when filming ran behind.

➤ Shooting was attended by fans from Bristol who had driven to the Cotswolds. The original notion of using several different graveyards was also dropped.

➤ The Kg prop was repainted for the show; the Mark III version was given a coat of Renault metallic blue over Rover brown, and had an extra handle added to its casing.

➤ During the night shoot, the differential gears on Kg sheared and the prop had to be pulled on a nylon line by effects assistant Tony Auger. The other dog – Bruno the Alsatian – was supplied by Animals Unlimited.

➤ Film rehearsals took place on Tuesday 10 November, with rehearsals for studio starting at Acton on Thursday 19 November.

➤ Originally the pilot was to have aired on Monday 21 December, but this was dropped back a week very late in the day. A number of cuts were made in editing on Tuesday 8 December, including Sarah calling a colleague called Ann after she arrives at the Manor, Sarah meeting Lily Gregson outside the post office, the end of the party scene where Tobias attempts to get Sarah to write a personal column for *The*

Standard (originally called *The Cotswold Chronicle*), PC Carter arriving at the market garden in his panda car, Sarah meeting Pollock in the garden shop and hearing how she is telling the police about Brendan vanishing, Sarah pacing at the Manor before going to investigate the Traceys' house, Sarah visiting Pollock to find his den empty and a film sequence of Howard visiting the police station. A gallery-only session was held on Tuesday 1 December.

➤ Ian Levine produced the theme tune demo which was arranged by Fiachra Trench on synthesizers to only indicate how different instruments (string, bass, horn, etc) would sound. Nathan-Turner passed the tape to Peter Howell who orchestrated it in the manner of the synthesised demo. In scoring the pilot, Howell saw the adventure as a young person's romp and created music to suit this. Howell's incidental score ran to almost 12 minutes; recorded on Thursday 17 December, Howell played the synthesiser with Sebastian Bell on flute and alto flute and Terence Emery on percussion.

➤ The classical music heard during the pilot was Robert Schumann's *Symphony No 1 in B flat major Op. 38 Spring Overture*, performed by the Vienna Philharmonic Orchestra conducted by Georg Solti. The final part of the programme was dubbed the day before transmission; Nathan-Turner supervised post-production himself to save Black having to travel to Birmingham over Christmas for just a few hours work. A second edit of the serial was prepared for broadcast.

➤ This was John Burt Foster's final Doctor Who-related director's credit; he left the BBC to establish a publishing enterprise with Longman Video and then became Executive Director of WSMith's video division.

➤ Although the pilot received good ratings, the main reason that it was not developed into a series during 1982 was that Bill Cotton, the Controller of BBC1 who was keen on the show, had moved on and was succeeded by Alan Hart who was less well disposed to the idea.

➤ Australia screened the programme on Christmas Eve 1984. UK Gold screened the pilot several times from November 1993.

➤ The pilot was released by BBC Worldwide as *Doctor Who – Kg & Company* in August 1995 with a cover painting by Andrew Skilleter. The BBC Archives retain D3 copies of the original two-inch videotapes.

➤ In the Extras section, further clarification of cast is now possible: Gay Hopkins, Sally Ann Wright, Constance Farmer, Susie Brown, Sylvia Shore, John Glenanton, Adrian Fletcher and Adrian Parcoe were Members of Wilfies Coven; Brian Peacock and David de Villiers were Renault Men; Margaret Piggott, Sarah Raybould, Stephen Howe, Pam Couch, Francesca Walker, Jon Underwood, Barbara Carey, Dave Mitty, Michael Rea and Ricky Williams were People of the Boker's Party; Diane Collette and June Simmons were Ladies in Market Garden; Sue Crossland was the Stunt Driver for Sarah Jane Smith; Terry Forrester was the Stuntman/Trotter Driver. Omitted from the finished programme were: Nat Pearn as Old Man pushing bicycle, Ann Palmer as Lady in Mini and Carol Howard and Len Thomas as Passersby in Street. In the Credits section, Matthew Kuipers was also an uncredited Production Manager.

Further Adventures

Audios

Although Tom Baker has yet to accept offers to return to the role of the Doctor for a Big Finish audio drama, a few Fourth Doctor audio gems have materialised over the years – Gary Gillatt digs out those old LPs and Talking Books ...

Despite repeated offers, Tom Baker has declined the opportunity to reprise his role as the Doctor for Big Finish Productions' range of audio dramas.

Scripts were tailor-written for his character, including Nick Peggs' expert tribute to the Hinchcliffe/Holmes era, *The Spectre of Lanyon Moor*, but still the actor refused to join the party. He is reported to have suggested penning his own material, though as this would likely involve badgers, his Auntie Win and some enthusiastic infanticide, Big Finish understandably demurred.

This means that there is a limited amount of audio-only Fourth Doctor material left for this Special Edition to review. This ranges from the straight-

Tom's delivery is uncharacteristically flat, only really springing to life when he attempts to portray the doddering scientist Kalmar, adopting a wheezing, constipated tone we are left thankful he didn't assume for his elderly Doctor in *The Leisure Hive*. Sadly, he doesn't even attempt K9.

As original, non-TV adventures, *The Pescatons* and *Exploration Earth* are worth more thorough investigation. It is worth bearing in mind, however, that both were produced for a relative unsophisticated pre-teen audience nearly 30 years ago, so a modern, adult listener will be significantly less forgiving. Then again, this isn't *The Time Team*, context isn't everything, and you can turn back to K9 and Company for as much golly-gosh-wow childish

script is so clichéd, clumsy and crass, as this in turn makes the Doctor sound like an idiot.

Going by this evidence, the Doctor's 500-year diary would need to be heavily sub-edited if it was ever to see publication.

The tale begins when the TARDIS delivers the Doctor and Sarah to a deserted beach along the Thames Estuary. It is late at night during a freezing February. Here they find themselves chased across the dunes by an unseen monster, in what is by far the most effective sequence of the story. A heartbeat sound pumps away as the Doctor describes the scene. "Something was moving in the sand dunes nearby, slithering towards us along the beach. What kind of beast it was we couldn't tell. But all the time it was getting closer ... closer ... Breathing. Searching. Hunting."

Later, the Doctor discovers that the authorities are investigating a meteorite that has fallen into the Thames. This hardly thrills the Doctor, who comments, "Now, as you know, I have spent a great deal of my travels avoiding the dazzling array of meteorites that tumble across the darkness of space like millions of bright stars." Indeed we do. It's difficult to put a number to the thrilling adventures

that have involved the Doctor avoiding meteorites. Describing these rocks as "like ... bright stars" is a typical example of Pemberton's infallible ability to choose the wrong simile for the occasion. He wields these lazy comparisons like a haddock wields a hedge trimmer. When the Doctor dives into the mysterious meteorite himself, he grapples with some seaweed. "A living weed," in point of fact, "Clinging like the tentacles of some giant, deep-sea octopus." So, the meteorites are like stars, and the weed is like an octopus. It's difficult keep track of what we're dealing with here. Sadly the Doctor is fighting weed from a meteorite, even though an octopus from the stars sounds far more exciting.

Returning to dry land, the Doctor meets up with Sarah and outlines the threat

humanity is facing. The object under the Thames is a spaceship, and the creature that chased them on the beach is a Pescaton – the first arrival in a planned invasion. The Doctor chills Sarah with his description of this alien race. "They are cunning, ravenous creatures. Half human, half fish. They have the head and body of a shark and teeth as sharp as nails." However, he then rather undercuts the menace of these creatures by adding: "They move slowly on two webbed feet." Hmm. It sounds like you could just nip around behind a Pescaton and push it over with a clothes prop.

When this "frantically hostile invader" gnashes and waddles its way through London, some minimal sound effects – police sirens, screams – work hard to produce something approximating a sense of drama. After rampaging through the West End, the Pescaton

WIRED FOR SOUND

forward *State of Decay* talking book to the more sophisticated 1976 schools educational radio drama *Exploration Earth: The Time Machine*.

Fitting neatly between the semi-dramatised *Genesis of the Daleks* and *Doctor Who* and the *Pescatons* LPs – the former being essentially an edited soundtrack from the 1975 TV serial, the latter a new tale by Second Doctor scribe Victor Pemberton.

Of these four productions, *Genesis of the Daleks* stands as the most familiar to listeners, having received the most widespread distribution. This BBC album – later reissued on cassette and CD – offers an intelligent edit of one of *Doctor Who*'s most popular serials, with gaps in the story plugged by a pleasingly minimal narration by Tom Baker. Indeed, so familiar did this presentation of the tale become to a generation of fans growing up before the age of VHS, to some it now seems odd that the TV adventure doesn't begin with the words, "I stepped from the TARDIS on to a bleak planet." The Doctor's sombre commentary on the action adds to the drama of the piece, and has perhaps even subtly enhanced the reputation of the original episodes over the years.

State of Decay holds less charm, being an edited reading of Terrance Dicks' novelisation of his own serial. It's a straight re-telling and there are few deviations from the source material, the most notable being when the Doctor explains the origins of the evolved names of Zargo et al. Rather than the TV serial's 'consonantal shift' and Lalla Ward's "Sharkey, Charlie, Charlie, Zargo" shtick, here Dicks offers a more whimsical example of Chinese whispers, with the Doctor explaining how the phrase "cabbages and kings" might be misheard as "The TARDIS is on strings" – though perhaps only to a half-dead visual effects assistant. Throughout,

enthusiasm as any sane person will ever need.

The larger part of *Doctor Who* and the *Pescatons* is told in the first person, by the Doctor. This is simple narration in the manner of the linking *Genesis* material, rather than the 'he said, she said' reportage of *State of Decay*.

Elisabeth Sladen makes what is effectively a guest appearance as Sarah Jane for a handful of conversations with the Doctor. The only other cast member is Bill Mitchell as the villain, Zor, and he has less than a dozen lines. With the piece effectively standing as the Doctor's own re-telling of his adventure, it's a shame that Victor Pemberton's



arrives at London Zoo, where it falls over. Someone pokes at it and it gets up again, stumbles into the aquarium building, falls over again, and dies. This isn't as the result of some ingenuity on the Doctor's part – he just watches as the creature drops dead of its own accord. Thrilling stuff. Our hero goes on to describe the creature as "an unparalleled challenge to our power of logic", but it's a description one feels would be better applied to Pemberton's plot.

Despite the rather undignified death of their scout, the Pescatons begin to arrive en masse. This prompts the Doctor to remember his visit to the planet Pesca. This short 'flashback' sequence evokes the atmosphere of 1960s Doctor Who annual stories.



Above: Tom Baker and Elisabeth Sladen pose for *The Pescatons*' cover art. Right: the LP and cassette sleeves for the story.

Doctor Who turns up, meets a monster, tells it not to be so silly and runs away. The foe is question is the chief Pescaton, Zor, who wants to suck out the Doctor's knowledge of "the galactic universe". Zor, rather surprisingly, is American, and his later delivery of the line, "So, we meet again, Dak-turr!" is a tiny moment of joy.

The Doctor concludes his reverie – noting that the Pescatons are all controlled by the brain of Zor – and we're told that the invasion of Earth is now in full swing. With a splendid mixed metaphor, the Doctor comments: "London is the heart of the nation. And that heart is now as quiet as the grave." The monsters are tearing through the silent city – very quietly, presumably – claiming unlikely victims in unlikely places. "A terrified flower seller played cat-and-mouse with one of the creatures on the forecourt of a railway station," notes the Doctor. "And lost."

Sarah and the Doctor discuss England's lack of an effective defence against an attack from beyond its borders. Sarah suggests that there should be suitable armaments and strategies in place, while the Doctor points out that there is nothing Britain can do to protect itself against fanatically hostile invaders. It takes a BBC 'War On Terror' studio debate an hour to churn through these issues, while the Doctor and Sarah dispense with them in 30 seconds. Be it a dirty bomb at Liverpool Street station or a Pescaton in

Billingsgate fish market, there's little we mere mortals can do other than run for the hills and hope someone clever can tidy up the mess.

To staunch Doctor Who enthusiasts, the final third of *The Pescatons* offers two defining head-in-hands moments. The first comes when the Doctor attempts to distract a ravening Pescaton by singing Hello Dolly to it. It's not the singing that's the problem, more the choice of song. If Pemberton had thrown in a couple of bonus tracks, with the Doctor covering I Will Survive and It's Raining Men, the album would today earn several megabytes on every gay Doctor Who fan's iPod, and a Richard X remix. A further sticking point comes with the Doctor's second musical interlude. As Sarah comments:

"This is a fine time to start playing your piccolo, Doctor." A descant recorder we could just about accept, but any fan knows that the 'piccolo' can only be used in a Doctor Who context alongside 'American' and 'novelistic'.

As the Doctor continues to be dim and observant, it is Sarah who notices the effect the Doctor's tin whistle has on their foe – the sound reducing them to so much fish paste. This proves to be their downfall, and when the Doctor turns a high-pitched sound wave upon Zor himself, his brain-link to

kinship with *The Pescatons*. As Doctor Who's first original audio adventure, this unassuming episode is something of a trail-blazer, though it has more in common with other worthy 1970s spin-offs, such as the Doctor Who Discovers ... series of educational books, than it does with *The Sirens of Time*, *The One Doctor and Jubilee*.

The Time Machine begins with Sarah bemoaning that they are "lost in space – and getting lost and lost." A force had taken control of the TARDIS, taking it back 4,500 million years into Earth history. This provides the Doctor with the perfect opportunity to lecture his assistant and his audience on cosmology, astrophysics and geology. The Earth is slowly forming outside the ship, but rather than merely peer at it through the scanner screen, the Doctor takes Sarah on a ride in a special capsule, which either trundles out of the TARDIS doors or shoots out through the roof. We are left to picture our heroes as transtemporal versions of Willy Wonka and Charlie Bucket, bobbing about space in their Great Glass Elevator. "Look at that enormous body," insists the Doctor – a comment on the condensing planet rather than his travelling companion – "An enormous, billowing mass of gases."

The Doctor opts to "follow the progression trail of the developing Earth" through time, and as our world begins to solidify, the Time Lord comments that "order is coming". However, this casual remark

VICTOR PEMBERTON'S SELF-PLAGIARISM HAS LONG STOOD AS THE PESCATONS' ONLY POINT OF INTEREST



attracts the attention of the Megron – High Lord of Chaos and Chief of the Carrions. And what a Carrion. This Megron curses our hero each time he refers to the Earth settling into an ordered future, and while he repeatedly vows to plunge the nascent planet back into chaos, his threats ring rather hollow, and the Doctor wisely decides to just wander off.

Ultimately, the TARDIS deposits its crew in a modern English pasture. Sarah, who has seemed variously bored, sickened and irritated by her science lesson, continues to

complain, and tests the Doctor's patience to its limits as he snaps, "Stop wittering, Sarah!" The Megron makes a final appearance, refusing to admit that the beginning of photosynthesis marks an end to his disorderly conduct. The Doctor employs "telepathic will deployment", and the Carrion is dismissed, though the creature does threaten to return to the Earth, perhaps to organise bus timetables.

Benefiting from its brevity – only 20 minutes – Exploration Earth is entertaining in its modest way, and is certainly easier to bear than *The Pescatons*. But, as the closing theme music rumbles out, one is left to question its educational value. With this adventure in time and space as research material, surely any respectable ten-year-old would begin his class essay on the origins of his planet with the words, "The Earth formed after Doctor Who defeated the Megron. There was also a girl and some gas and stuff."

And hurrah for that.

his race helps the Time Lord to commit genocide. The Pescatons had made a fatal blunder in surrendering their individual freedom to central control, or, as Victor Pemberton might say, the creatures had learned that they couldn't make an omelette by putting all their eggs in one basket.

Doctor Who and the Pescatons has elements in common with its author's TV serial, *Fury from the Deep*, with its underwater menace destroyed by high frequency sound, but it lacks any of the atmosphere and energy of the Troughton adventure. Pemberton's self-plagiarism has long stood as *The Pescatons*' only point of interest, and while it offers precious bonus minutes in the company of Tom Baker and Elisabeth Sladen, there is certainly little reason to recommend spending time with this lazy tale.

With its tiny cast of Doctor, Sarah and ranting villain – in this case, John Westbrook as the Megron – *Exploration Earth: The Time Machine* has a certain

Further Adventures Books

With seven years of stories on television, the era of the Fourth Doctor presents authors with a wide choice of styles to adopt for their novels. So who has coped best with the challenge? Matt Michael munches on a few jelly babies and catches up on his reading ...

As every Doctor Who fan knows, the Fourth Doctor era, more than any other, falls into three distinct phases, presided over by three producers of very different temperaments (indeed, despite Philip MacDonald's noble attempt in the first volume of this special to encourage us to think of the era more in terms of script editors than producers, most fans will continue to refer to these phases as 'The Hinchcliffe Years' and 'The Williams Years', plus 'The Nathan-Turner Bit'). The early Hinchcliffe 'gothic' style, a hit parade of glossy re-imaginings of classic horror and sci-fi movies, segues into the lighter Williams seasons, where wit and whimsy and over-lit spaceships signal another golden age before a final, jarring transition to the hard-edged SF of INT's Season Eighteen. Much of this breakdown of styles has been preserved in the books, hence the preponderance of horror-style novels set in Seasons Thirteen and Fourteen, and the wit and invention of the books featuring the Second Romana and K9. Season Eighteen, the gloomy tail-end of the era, hasn't attracted any novel authors at all.

(*Invasion of the Bodysnatchers* – check, twice; *The Wolf-Man* – check; *The Mummy*, *Frankenstein*, *It* – all present and correct), then it was the Doctor who was the rogue element each week. And it was this unpredictability and inconstancy that allowed a cliffhanger like *The Deadly Assassin* Part One – in which the audience is supposed to think that the Doctor has shot the President of Gallifrey, or the whole premise of *The Invasion of Time*, when we're led to believe that he has betrayed the Time Lords to the Vardans. As Terrance Dicks has said, this is a Doctor

that was twenty-six feet long his attempts to appear inconspicuous failed."

If one were to try to list the ingredients that made the first three seasons of the Fourth Doctor's era so distinctive, it would probably include the following. One charismatic and memorable villain, possibly disguised in some way, with whom the Doctor can share a repartee. (This villain could well be an amoral scientist with a disregard for human life, but in any case will have a fanatical devotion to his chosen cause.) The threat faced by the Doctor should be insidious, something that either invades and transforms the body and mind, or else

takes the form of a human. There should be a monster – a dinosaur creature or pig-brained doll for example – that is barely within the villain's control and may even result in his destruction. Any alien society should consist of individuals who do not necessarily get on, and not just faceless drones. And the overall tone should be one of creeping horror. Most Fourth Doctor Virgin Missing Adventures and BBC Past Doctor Adventures set during Season Twelve to Fifteen do follow some or all of the above strictures.



Hooked on Classics

As for the character of the Doctor himself, much has been written on how he begins as a dangerously unpredictable alien, prone to tantrums and morbidity, transforming into a boggling loon, gurning uncontrollably, before a final lapse into dark introspection. The argument goes that Hinchcliffe and Nathan-Turner were strong producers, able to keep their mercurial star in check, whilst Williams was unable to prevent Baker from behaving like a scenery-chewing prima donna. In his *DWM* Guess Who? article on the Fourth Doctor, Gareth Roberts argues the opposite, suggesting that the Doctor begins as a more human character, interacting with the equally moody Sarah, before becoming increasingly withdrawn and alien once he meets Leela. In fact, the Fourth Doctor's character is consistently inconsistent: perhaps a reflection of the actor's temperament and relationship with his co-stars, perhaps a conscious decision on Baker's part to approach everything (including, famously, walking through doors) in a different way every time. Hence the upbeat, wisecracking character in the *Brain of Morbius* is replaced by the snarling contemptuous Doctor of *The Seeds of Doom*. If the audience knew what to expect from the stories around this time

that you can believe really might turn mad, bad and dangerous to know. There's therefore no problem in accepting that the subdued, low-voiced Doctor of *Wolfbane* is the same as the exuberant, crowing character of *Managra*. In this respect, the novels are merely taking their lead from the actor himself.

In general, Baker's performance is so memorable that few writers have had any trouble in capturing something of the up-and-down nature of the character; expansive one moment, surly the next. Equally, despite some attempts to illustrate the inner monologue of the Fourth Doctor, most notably in Keith Topping's *Telos novella Ghost Ship*, none of the writers has done much more than recreate the mannerisms and style of Tom Baker's portrayal, and it is questionable whether they need to do any more than that. The actor's towering central performance has justly made him a TV legend, and is such that he dominates every scene in which he appears. As Gareth Roberts points out in *The Romance of Crime*, "as the Doctor was six feet four and was wearing a scarf

Of course, there are exceptions to every rule, and *A Devil of Death* is one of them. It's a story that places the Doctor, Sarah and Harry into a different situation, but one which still seems utterly derivative. It has the same cheap feel to it as *Revenge of the Cybermen*, but without even the simply-sketched society of the Vogans to lift it above a dreary and plodding space opera. A throwback to a time when entire alien races were homogenous, the book is lacking in the kind of charismatic individual villains that make Season Twelve seem so fresh following on from the 'Sea Devil' 2' or 'third Ogdon from the right' of previous seasons.

Focusing on Harry's adventures in 1930s England as he tries to prevent an insane plan to crown a new King Arthur, *Wolfbane* is more in keeping with the feel of the Hinchcliffe seasons. Although the shift to pure fantasy distances this from other stories of the era, the Universal horror images – werewolves padding through a misty forest – sit comfortably beside robot mummies patrolling the woods.

A brilliant evocation of Season Thirteen, with all of the regulars sounding utterly true to their onscreen selves, *Wolfsbane* is the Fourth Doctor book that comes closest to capturing the crepuscular quality of Robert Holmes' gothic. It's also, without a doubt, Harry Sullivan's finest hour.

One of Virgin's better Missing Adventures, *Managra* is very overlooked, probably because, despite promising to be an archetypal Hinchcliffe chiller, with its faux-medieval setting and a vampire-hunting Lord Byron, it turns into a complex and lengthy fantasy novel packed with *outré* characters and ideas. In these days of Paul Magrs' absurdities and flat-out fantasies such as *Wolfsbane*, *Managra* would probably be more highly regarded than it was when it was

OF ALL THE FOURTH DOCTOR'S COMPANIONS, IT'S HARRY WHO HAS BENEFITED MOST FROM THE BOOKS

published. Nevertheless, despite being more complicated and far-out than the telly stories it's meant to sit beside, *Managra* does reflect the "believable proliferation of resentments and jealousies and conflicting agendas" that Philip MacDonald points to as typifying the Tom Baker years. And like *Wolfsbane*, it features charismatic villains and a horror-movie tone.

Equally overlooked, even vilified, *Evolution* has the most Robert Holmes-ish premise of all the Missing Adventures. This time, *The Island of Dr Moreau* (plus a hefty chunk of *The Hound of the Baskervilles*) provides John Peel with the inspiration for a novel that revolves around the plans of an industrialist and a scientist to create half-human, half-animal hybrids. With its Victorian setting, classic horror roots, were-animal monsters and amoral scientists, *Evolution* would fit perfectly into Season Thirteen. Perfectly, that is, was it not for the fact that the book is written so badly that the considerable promise of Peel's plot is squandered. The villains, who had the potential to be developed as Styggron or Davros-style fanatics, barely feature, the plot hinges on a continuity reference, and the concept of a young Conan-Doyle being inspired by these events to write his novels is an unwelcome reminder of *Timelash*'s HG Wells (although the fact that *Evolution* is inspired by one of Wells' novels adds an amusing circularity to this).

System Shock slips somewhere between the two extremes of *Managra* and *Evolution*. In its paranoid, technology-driven plot, the Season Thirteen story it most resembles is *The Android Invasion*, although it's far superior to that particular disappointment. Also like *The Android Invasion*, System Shock sees the return of Harry Sullivan. Of all the Fourth Doctor's companions, it's Harry who has benefited most from having appeared in the books – a late payoff for Hinchcliffe's confessed mistake in getting rid of the character after Season Twelve. Novels such as *Wolfsbane* have reminded us of how well Harry interacted with the Doctor and Sarah, while System Shock and *Millennium Shock* have drawn on Harry Sullivan's War, easily the best of Target's *Companions of Doctor Who* range, to sketch in more detail his shady, sub-Bondian post-Zygons career. In System Shock, we discover that by 1998, somewhat unbelievably, Harry has risen to be assistant head of MI5, although he's still the amiable duffer we know and love. A solid, engaging and well-written tale of a covert invasion of Earth by half-snake, half-machine beings, the way that System Shock most resembles the Hinchcliffe era is that it's a good story, well told.

After Elisabeth Sladen announced her departure, Tom Baker apparently wanted to continue the Doctor's travels unencumbered by a companion to help chivvy along the plot (or else accompanied only by a talking leaf vegetable, an idea that was half-adopted by his successor). The Deadly Assassin was a sop to the star of the show. Unique on TV for featuring a companion-less Doctor, the lone Time Lord approach is one that has been seized on by writers keen to exploit a gap with the potential for the holy grail of missing adventures – character development. Interestingly, though, three of the four stories set during this post-Assassin gap have seen the Doctor paired with out-of-sequence companions – a disgraced Brigadier in the short story *UNITED We Fall*,



Sarah is well served in many of the Fourth Doctor novels.

an ageing Harry in *Millennium Shock*, and a post-Terminus Nyssa in *Asylum*. Only *Ghost Ship* genuinely features a Doctor travelling without support, and it's a misfire. It's told by the Fourth Doctor in the first person, but without any of the brooding melancholy, manic mood swings or alien distance that Tom Baker so notably brought to the role. As a result, it comes across like a bland Victorian ghost story narrated by a fussy professor, rather than an opportunity to explore what makes this most morose incarnation tick. *Millennium Shock* resurrects the Voracians from System Shock in a plot inspired by fears of the Millennium Bug. As a rush-job, apparently written to plug a gap in the schedules, it's extremely acceptable – most memorably for its foregrounding of Harry as something more than an amiable imbecile.

Asylum is very different, a Name of the Rose wannabe that resurrects Nyssa in a lengthy opening section, only to leave her moping in the background once the TARDIS arrives in thirteenth century Oxford. And yet, by removing Nyssa from the action (a vaguely disappointing and derivative story of a possessive alien force that's easily dispatched by the Doctor) Darvill-Evans gives the character the kind of breathing space she was never allowed during her TV appearances, time to reflect on the choices she has

made, and the ways her travels in the TARDIS have changed her. As one of the more hard-done-to companions – she repeatedly encountered an alien inhabiting her father's corpse, saw her entire home planet wiped away, lost one of her friends to the Cybermen, was kidnapped and molested by a maniac who mistook her for his fiancée, and left the Doctor to help cure a space plague – Nyssa has every right to feel disgruntled. Asylum, appropriately, is her book, and the character's strongest appearance in print.

Another character who was hard done by on telly was Leela – a concept companion who, like most concept companions, was transformed into something a lot less interesting by the time of her third story. In Leela's case the concept was the noble savage, a knife-wielding Eliza Doolittle to the Doctor's Henry Higgins. In practice, this was interpreted as a woman scantily clad in chamois-leather with a pouch full of poisoned spines that she would deploy murderously before getting a mild tiffing off. The rough edges of the character had been filed down well before Graham Williams took over as producer, and only flashes of the original brief for Leela are glimpsed after *The Robots of Death*. Unsurprisingly, novel authors, hardly in danger of arousing the ire of the NVALA, have been more keen to use Leela in the way God (or, at least, Xanxon) intended. And while Virgin backed away from featuring Leela in the Missing Adventures, because of the fate in store for her in Lungbarrow, the BBC has reversed this trend: she features in five of the eleven Fourth Doctor PDAs.

Chris Boucher, who penned Louise Jameson's first two serials, has written three novels following directly on from *The Robots of Death* that are more faithful to Leela's original character outline, particularly in her brutality. *Last Man Running*, the first of these, is a misfire, reading more like a story proposal than a novel, and, in its jungle-planet setting, much too close to Leela's introductory outing for comfort. Although Boucher's love of constructing well-drawn societies with developed backstories shines through, it's not enough to save *Last Man Running* from dropping out of the race, particularly since the most interesting ideas don't appear until almost the very end, without any time to develop them. Better is *Carpse Marker*, a book that's informed equally by *The Robots of Death* and Blake's 7. Kaldor City might as well be part of the Terran Federation, with the Doctor and Leela as Blake and an out-of-control Gan on a mission (to destiny?). Boucher's focus on Leela's savage background tends to eclipse the return of Uvanov, Toos and Poul, and the political manoeuvrings of the Kaldor City elite make this feel on balance more like a Blake's 7 novel than *Doctor Who*. As a sequel, *Carpse Marker* works well enough, but it ultimately relies too much on insider knowledge to be completely successful.

If *Last Man Running* harks back to *The Face of Evil*, and *Carpse Marker* follows up *The Robots of Death*, *Psi-ence Fiction* completes the sequence by linking in to *Image of the Fendahl*. The focus here is on parapsychology, and while the modern university setting is a long way from the country piles of first-rate Who gothic, the haunted wood, Leela's encounter with some cows, and the general Nigel Kneale feel fondly remind the audience of Boucher's Season Fifteen story. Leela is less prominent here, but there are some interesting moments as she discovers herself surrounded by the 'Tesh' university scientists. The spooky tone and clever plot make *Psi-ence Fiction* Boucher's best book.

Other authors have been drawn to explore the potential of Leela's strong and distinctive character. In *Drift*, Simon Forward pairs Leela with a Native American guide working with the military – like her, a 'savage' turned 'teshi'. This interesting idea never amounts to anything, which is true of the novel as a whole. Despite its strong atmosphere and monster, Triffid tends to send the reader drifting off to sleep. *Eye of Heaven* is far better – an astonishing Bay's Own/sci-fi hybrid told entirely in the first person, including Leela and the Doctor (and far more convincingly than in *Ghost Ship*), that sheds light on both their characters. This is Boucher's book. Seeing the world



Simon Forward explored Leela's character in *Drift*.

and aloofness, becoming by the end of his life a flippant old buffer, maybe the First Romana started to unwind prior to her regeneration. We don't know, because the three novels in which she features are all set during the quest for the Key. Tami of Valdemar goes furthest in telling us more about Romana. Not just the posh ice maiden, this is a Romana whose outward arrogance is a front, behind which she's frequently unsure what to do, particularly when she thinks that the Doctor has died. Tami of Valdemar is a very good PDA, though it's rather closer to the Hinchcliffe style than the season in which it's set.



GREATH ROBERTS' FOURTH DOCTOR BOOKS FRUITLESSLY CAPTURE THE FEEL OF THE PERIOD IN WHICH THEY'RE SET ...

through her eyes, understanding how she interprets some of the marvels she sees, is far more revealing than any amount of Xena-style antics.

The First Romana, like the First Doctor, is more uptight and prissy than her second incarnation. She's also ripe for further development given that during all her telly stories she was engaged on a quest to retrieve the Key to Time. Just as the First Doctor mellowed following his initial hostility

This is also true of *The Shadow of Weng-Chiang*, a book that revolves around McIntee's usual obsessions of a far-Eastern location, hefty continuity references and a historical setting, reveals nothing much about either the Doctor or Romana, whilst being the author's best ever evocation of a TARDIS crew, and his best Missing Adventure. The title (and cover) of the book is slightly misleading, as it's not just a retreat of Talans, but an attempt to do something different using a few elements of the TV story's plot.

Given his reluctance to share the limelight, it's hardly surprising that Tom Baker has never appeared in character alongside his fellow Doctors. The hit-and-miss *Heart of TARDIS*, like *Walsbane*, tacitly acknowledges the difficulty of pairing this incarnation with any other (whilst the others might bitch between themselves, one gets the impression that the Fourth Doctor would just walk out by never having Doctors Two and Four meet. The Second Doctor gets the best scenes (although there's a magical sequence near the beginning of the book where the Fourth Doctor and Romana rescue K9), but it's the Fourth Doctor who saves the day.

Left: The partnership of Romana and the Fourth Doctor – recaptured perfectly in the books by Gareth Roberts.



EVERY T'S A WINNER

Matt Michael presents his bluffer's guide to the Fourth Doctor's book adventures ...

A DEVICE OF DEATH

Written by Christopher Bulis
Set between *Genesis of the Daleks* and *Revenge of the Cybermen*
The Time Ring crew arrive in a warzone.

WOLFSBANE

Written by Jacqueline Rayner
Set between *Revenge of the Cybermen* and *Terror of the Zygons*
Harry inflames the passions of a wolf-lady when he's accidentally abandoned in 1930s England. Oh, I say, steady on old girl!



MANAGARA

Written by Stephen Marley
Set between *Planet of Evil* and *Pyramids of Mars*
The Doctor and Sarah arrive in a futuristic Europe populated by characters from *Gothic fiction*.

SCARAB OF DEATH

Written by Mark Stammers
Set between *Pyramids of Mars* and *The Android Invasion*
The Doctor and Sarah visit the ruins of Phaestor Osiris. [Decolag]

EVOLUTION

Written by John Peel
Set between *The Robots of Death* and *The Seeds of Doom*
The Doctor, Sarah, Conan-Doyle and Kipling have a rubbish adventure with exceedingly good cakes.

THE DUKE OF OMINOSES

Written by Marc Platt
Set between *The Seeds of Doom* and *The Mosque of Mondragora*
The Master assembles a super-weapon, the Godhead. [Decolag]

OLD FLAMES

Written by Paul Magrs
Set between *The Seeds of Doom* and *The Mosque of Mondragora*
The Doctor and Iris Wildthyme hunt some giant cats. [Short Trips]

RIGHTS

Written by Paul Grice
Set between *The Seeds of Doom* and *The Mosque of Mondragora*
The Doctor and Sarah are caught up in events on a dying planet. [Short Trips]

THE ANDROID-MAKER OF CALDERON IV

Written by Mick Doherty
Set between *The Mosque of Mondragora* and *The Hand of Fear*
The Doctor foils an evil plan simply by not being his third incarnation. [Short Trips and Side Steps]

ETERNITY

Written by Jonathan Blum
Set between *The Mosque of Mondragora* and *The Hand of Fear*
The Doctor and Sarah are stuck together on a very long TARDIS journey. [Short Trips: Steel Skies]

HARRY SULLIVAN'S WAR

Written by Ian Marter
Set between *The Android Invasion* and *System Shock*
Harry is embroiled in a dangerous undercover adventure.

SYSTEM SHOCK

Written by Justin Richards
Set between *The Seeds of Doom* and *The Mosque of Mondragora*
The office photocopy strikes back as the Voracians plan their invasion of Earth.

UNITED WE FALL

Written by Keith DeCandido
Set between *The Deadly Assassin* and *The Face of Evil*
The Doctor helps the Brigadier justify his expenses. [Decolag]

MILLENNIUM SHOCK

Written by Justin Richards
Set between *The Deadly Assassin* and *The Face of Evil*
The Voracians return, and this time they have special pens!

ASYLUM

Written by Peter Darvill-Evans
Set between *The Deadly Assassin* and *The Face of Evil*/after *Terminus*
Nyssa rests in the garden while the Doctor sorts out an alien incursion in thirteenth century Oxford.

GHOST SHIP

Written by Keith Topping
Set between *The Deadly Assassin* and *The Face of Evil*
The TARDIS lands on a ship with ghosts. Hence the title. [Telos Novella]

LAST MAN RUNNING

Written by Chris Boucher
Set between *The Robots of Death* and

The Talons of Weng-Chong
The Doctor and Leela discover WMDs on a jungle planet in the distant future.

CORPSE MARKER

Written by Chris Boucher
Set between *The Robots of Death* and *The Talons of Weng-Chong*
Leela and the Doctor have to prevent the Robots of Death from making everyone in Kaldor City dead. If only they'd been the Robots of Cakes, or something.

PSI-ENCE FICTION

Written by Simon Forward
Set between *The Robots of Death* and *The Talons of Weng-Chong*
Experiments into precognition at the University of East Wessex unleash eerie powers. Should have seen that coming.

DRIFT

Written by Simon A. Forward
Set between *The Robots of Death* and *The Talons of Weng-Chong*
It's no joke when the Doctor and Leela are lost in a blizzard in New England.

ONE BAD APPLE

Written by Simon Forward
Set between *The Robots of Death* and *The Talons of Weng-Chong*
The Doctor and Leela meet some half-converted Cybermen. [More Short Trips]



EYE OF HEAVEN

Written by Jim Mortimore
Set between *The Talons of Weng-Chong* and *Horror of Fong Rock*
The Doctor and Leela uncover an alien plot that spans time, space, death and reality.

THE BRAIN OF SOCRATES

Written by Gareth Roberts
Set between *The Talons of Weng-Chong* and *Horror of Fong Rock*
The Doctor takes Leela to ancient Greece to help develop her sense of humour. [Short Trips: The Muses]

While these Season Sixteen books all have their merits, both *Tomb of Valdemar* and *The Shadow of Weng-Chong* feel nearer to Hinchliffe than to Williams, while *Heart of TARDIS* is pure Dave Stone. However, the next three novels come closer than any others to precisely capturing the feel of late 1970s Doctor Who. They've also overshadowed all of Virgin's other Fourth Doctor books, including the very good *Managra* and *System Shock*.

Gareth Roberts' three Fourth Doctor, Second Romana and K9 novels are the star around which all other Fourth Doctor novels orbit. They remain immensely popular. In DWB's 35th Anniversary poll of MAs they took positions one, two and four (with position three reserved for Roberts' other MA, *The Plotters*), and in the 40th Anniversary books poll they took two of the top 50 positions (not bad, since they were up against all other printed Doctor Who, and given they'd been out of print and unavailable for six years). That these books are "deleted", and therefore denied to many fans who don't have an extra 50 quid to spend on eBay, is a disgrace, and one that BBCi has only recently started to rectify with the publication of *The Well-Mannered War* as an e-book.

It is not difficult to see why these novels are so well-loved: it's because they faultlessly capture the style, the eccentricity, and the facetiousness of the period in which they are set. Graham Williams's approach to Doctor Who – "it's all about telling stories, nothing else matters" – is also Gareth Roberts' approach. There's a convention-circuit anecdote that Tom Baker and Gareth Thomas once planned for the Doctor and Blake to bump into each other as they ran down a corridor. *The Romanov of Crime* should have been the story in which it happened. *Nightmare of Eden* filtered through Blake's 7. *The Romanov of Crime* is a perfect evocation of the Williams era, and of British telefantasy of the 1970s. Roberts' fond nostalgia for all that's wonderful and silly about these TV programmes we so love even stretches to a blurb that begs us to anticipate which old enemies of the Doctor will appear, alongside a cover emblazoned with Ogrons!

The English Way of Death, in contrast, is Shaun of the Dead a decade early, featuring the same gore-splattered zombies versus tea-sipping English. With its nods to *Jerry and Wooster* and *Mapp and Lucia*, Roberts seems to find the perfect home for Tom's Season Seventeen Doctor – summery 1930s England, striding down the Strand with K9 (in a dog basket,

THE FOURTH DOCTOR HAS DEVELOPED LITTLE DESPITE STARRING IN 19 FULL-LENGTH NOVELS TO DATE...

natch) by his side. Bigger and more excessive in every way than *The Romanov of Crime* (the Magical Mystery Tour to the earlier book's Sgt Pepper), despite featuring a very similar plot, the English Way of Death perhaps owes more to Pete Walker's crumpets and cannibalism exploitation films than *City of Death*, but it's brilliant all the same.

The Well-Mannered War doesn't quite achieve the greatness of Roberts' other two Season Seventeen novels. It gives the impression of being an attempt to bridge the Williams and Nathan-Turner house styles, beginning with some of Roberts' most refined comedy before descending, by degrees, into a more sombre, end-of-an-era sort of affair. It also relies more heavily on continuity than the Footloose and fancy-free earlier novels, particularly in its attempts to tie up both the Virgin series and the Black Guardian plot that is barely mentioned during the actual TV season. The denouement, which sees the



Adric is missing from the Fourth Doctor books ...

Doctor remove himself and his friends from the universe to confound the Black Guardian (and, one suspects, JNT) is a downbeat conclusion to three of the most feel-good stories in Doctor Who history.

It would be daunting for any author to attempt to follow Roberts' example, and take a long while for the BBC to find someone to take up the mantle of writing for Season Seventeen. Luckily, Jonathan Morris' Festival of Death is a worthy successor. More in the vein of Douglas Adams than David Fisher, it features a complex time-travel plot that's mitigated by a straightforward narrative populated by recognisable and likeable characters. It is also a brilliant example of what Season Eighteen could have been had Bidmead and JN-T been able to strike a balance between big SF ideas and witty storytelling.

Arguably, Christopher Bidmead spectacularly failed to understand the ethos of Doctor Who. As any BBC warning will tell you, the series is less about 'hard SF' than 'mild sci-fi horror'. That the Fourth Doctor loses his life fighting not against an animated cadaver with googly eyes or a half-man, half-Dalek psychopath, but the laws of thermodynamics, says a lot about the skewed priorities of the Season Eighteen production team. Unsurprisingly, there are no full-length novels set during this moribund series, and precious few short stories. About the longest is the Fourth Doctor segment in Terrance Dicks' The Eight Doctors. A follow-on from State of Decay, this is as enjoyable a roundabout as the serial itself, albeit equally atypical of the season in which it's set. The best is Jonathan Morris' Mouritz, a grimly effective horror story with a series of increasingly unpleasant twists. Notably, none of the short trips to Season Eighteen focuses on a hard SF idea. Instead, the writers adapt the gloomy feel of the season to further darken their Hinchcliffe horror stories (Mouritz and I Was a Monster!!!), or, in the case of O, Darkness, use the mini-universe of E-Space to illustrate a wider theme of being trapped in a claustrophobic environment.

The Fourth Doctor, like the Third, has developed little despite appearing (to date) in 19 full-length novels. The only one that seriously tried to get inside his head – Ghost Ship – fumbled it badly. Most writers have preferred to ape the era they're writing for. A few, including Stephen Marley and Gareth Roberts, have used it as the basis to say a little more.

However, none of these authors has tried to turn the Fourth Doctor into a different person than he was on telly. Nor should we wish them to. Tom Baker is probably right not to revisit the role, because over seven years in the part he more or less said everything there was to say. But Baker's reticence doesn't mean that we can't still enjoy whole seasons of adventures with TV's favourite bug-eyed monster: the scarf-trailing, Dalek-baiting, jelly-baby munching force of nature that is the Fourth Doctor. In lieu of everything there was to say, these Missing Adventures and PDAs are the best way to celebrate the Doctor who, for once, even the fans and public can agree is the definitive incarnation.

CRIMSON DAWN

Written by Tim Robins
Set between Underworld and The Invasion of Time
The Doctor goes fishing on a terraformed Mars. [Decalog 2]

PEOPLE OF THE TREES

Written by Pam Baddeley
Set between Underworld and The Invasion of Time
The Doctor and Leela are caught up in a dispute over antique idols. [Decalog 2]

TIMEVAULT

Written by Ben Jeapes
Set between The Invasion of Time and The Ribos Operation
The Doctor battles a virus on an alien spaceship. [Decalog 3]

THE FEAR

Written by Alex Leithes
Set between The Invasion of Time and The Ribos Operation
The Doctor is abducted by an entity that subjects him to a series of ordeals. [Short Trips: A Universe of Terrors]

TOMB OF UALDEMAR

Written by Simon Messingham
Set between The Ribos Operation and The Pirate Planet
The Doctor and Romana uncover the tomb of an ancient monster.

THE SHADOW OF WENG-CHIANG

Written by David A. McIntee
Set between The Stones of Blood and The Androids of Tara
The daughter of Li H'Sen Chang threatens to mash up time real bad.



HEART OF TARDIS

Written by Dave Stone
Set between The Stones of Blood and The Androids of Tara
The Doctor and Romana go on a quest to rescue the Doctor's previous incarnation.

DOING TIME

Written by Lance Parkin

Set between The Armageddon Factor and Destiny of the Daleks
Two thieves steal the TARDIS impeller, and are caught in a loop of infinity. [Short Trips: Steel Skies]

THE LYING OLD WITCH IN THE WARDROBE

Written by Mark Michalowski
Set between The Armageddon Factor and Destiny of the Daleks
The TARDIS and Romana battle for a place in the Doctor's affections.

THE ROMANCE OF CRIME

Written by Gareth Roberts
Set between The Creature from the Pit and Nightmare of Eden
Who dares challenge the might of Xais?

THE ENGLISH WAY OF DEATH

Written by Gareth Roberts
Set between The Romance of Crime and Nightmare of Eden
A drawing-room comedy. With zombies.

RETURN OF THE SPIDERS

Written by Gareth Roberts
Set between The English Way of Death and Nightmare of Eden
The Doctor and Romana find that the Queen of the Spiders loves her pizzas. [More Short Trips]

THE NOT-SO SINISTER SPONGE

Written by Gareth Roberts and Clayton Hickman
Set between Return of the Spiders and Nightmare of Eden

The Doctor and Romana arrive on a planet made of cake. We all like a bit of cake. [Short Trips and Side Steps]

DO YOU LOVE ANYONE ENOUGH?

Written by Norman Ashby
Set between The Creature from the Pit and Nightmare of Eden
At the end of time, the Doctor gives Romana his last role. [Short Trips and Side Steps]

BETTER TAKE CARE

Written by Steve Burford
Set between The Creature from the Pit and Nightmare of Eden
The Doctor and Romana deliver a Christmas present for the Brigadier. [Short Trips and Side Steps]

PLAYING WITH TOYS

Written by David Agnew
Set between The Creature from the Pit and Nightmare of Eden
The Doctor finds a mandarin doll in an old toybox. [Short Trips and Side Steps]

GLASS

Written by Tara Samms

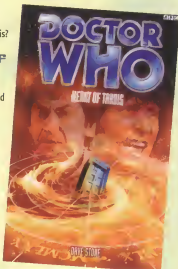
Set between Shodo and The Leisure Hive
The Doctor and Romana search for a mind that has escaped Skagra's sphere. [Short Trips]

FESTIVAL OF DEATH

Written by Jonathan Morris
Set between Shodo and The Leisure Hive
A time-twisting tale of sacrifice, hippy lizards and the undead.

THE WELL-MANNERED WAR

Written by Gareth Roberts
Set between Shodo and The Leisure Hive
Can anyone withstand the terror of the Femroids?



I WAS A MONSTER!!!

Written by Joseph Lidster
Set between The Leisure Hive and Meglos
A young vampire encounters Romana and the Doctor. [Short Trips: Zodiac]

THE EIGHT DOCTORS

Written by Terrance Dicks
Set between State of Decay and Warriors' Gate
The Eighth Doctor helps his fourth incarnation against the evil vampires. [Fourth Doctor segment]

O, DARKNESS

Written by Jonathan Blinns
Set between State of Decay and Warriors' Gate
The TARDIS materialises inside the Structure, under attack from an encroachment. [Short Trips: Steel Skies]

MAURITZ

Set between Jonathan Morris
Set between Warriors' Gate and The Keeper of Traken
The Doctor and Adric visit a mysterious citadel. [Short Trips: A Universe of Terrors]

H9 AND COMPANY

Written by Terence Dudley
Set between The Hound of Fear and The Five Doctors
Ky and Sarah foil a sinister plot to abduct young boys in the name of the goddess Hecate.

Further Adventures Comics

THE TV COMIC STRIPS

As the Fourth Doctor made his debut on television, his comic strip alter ego returned to the pages of TV Comic, now accompanied by Sarah Jane Smith. Martin Wiggins dusts off his old issues, to find a rather different era of adventures for the bohemian Doctor ...

Met the new Dr Who – see page 22! – said the strap-line atop the cover of TV Comic issue 1204. Readers turning to Doctor Who's traditional home in the comic's back spread found much that was new, and much that wasn't. *Death Flower* was the first comic strip appearance of the Fourth Doctor Who, and the first regular outing for the faithful Sarah-Jane, but in story and artwork there was little significant change from the mode established in the Pertwee strips of the previous three years or so. Working to a schedule that called for copy weeks ahead of the new Doctor's

of the Zygons, another oil rig came under attack in the opening scene of *The Sinister Sea*, alien balls of fiery energy made their way from *The Mosque of Mondragoro* to *The Fir Feeders*, and an untitled 1977 serial gave its aliens an oriental aspect, with failure punished by "the wrath of the Dragon" in a scene modelled on *The Talons of Weng-Chong*. In 1978, *The Space Garden* even lifted a sequence from the second episode of *Blake's 7*, as marauding space pirates are sucked into space out of a connecting tube between two ships.

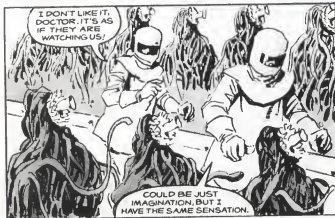
Even so, it was only half an eye on the television series. As the new Doctor Who settled in, the strip settled back into its familiar old continuity, with the Doctor based on Earth – which he regards as 'home' – in his Tudor country cottage, acting as a freelance specialist for the British government or an

with such misogynistic contempt that one wonders why she stays with him, calling her a "stupid girl" and moaning that her behaviour is "just like a woman"; at the end of *Woden's Warriors*, he even comments approvingly on "the Saxon view of a woman's role" – that is, menial and subservient. He's also far more happy than the screen Doctor ever was to undertake missions for the Time Lords. Virtually all his travels in time and space are manipulated by his all-seeing masters: in *The Dolek Revenge* they can even stop Bessie in her tracks on the way to one of those pub lunches, forcing him to return to his cottage and the TARDIS to deal with the Daleks, dastardly attempt to turn the planet Ercos into an interplanetary missile aimed at Earth. Like the television Doctor, they seem to have a special interest in the most seemingly parochial affairs of our little planet. In an untitled 1976 serial, they even arrange for

SCARY MONSTERS (and SUPER CREEPS)

BBC launch, scriptwriter and artist had no option but to carry on the strip in the same vein: the tale of a malign alien industrialist who wants to seed the world with acid-spitting plants would have sat easily enough in the TV Action era of comic-strip Doctor Who, and the page was still drawn with the clean lines characteristic of experienced penman Gerry Haylock. The main problem was working out what Doctor Who looked like: with no chance to study Tom Baker in action on the screen, Haylock had to rely on a selection of now-familiar BBC stills.

Clearly the somebody was keen to tie the strip more closely to the television series than before. For the first time, the Doctor's yellow car was named Bessie (she'd been 'Betsy' throughout the Pertwee years), and there was an almost over-emphatic attention to Sarah-Jane's profession as a journalist: she works for a daily newspaper, and is even shown conducting an interview with Doctor Who at the start of *Return of the Daleks*, the second serial. As the strip ran on, though writers and artists changed, it was clear that the TV Comic office was keeping half an eye on the Doctor's on-screen adventures. Sarah-Jane's wardrobe in *Return of the Daleks* and *The Wreckers* matched that of her unhyphenated television counterpart in *The Ark in Space*, and story ideas periodically took their cue from events in the parent series. Soon after *Terror*



intergalactic agent of the Time Lords between cosy pub lunches with Sarah-Jane. This Doctor has none of the clownish side that Tom Baker

Doctor Who to prevent the Nazis taking an Italian country church's art treasures to Germany, "for real appreciation". Evidently they're not all technocratic philistines on the planet Jewel.

In case you're wondering, Jewel is the home of the Time Lords – the scriptwriter evidently wasn't watching when the Doctor name-checked Gallifrey on television in *The Time Warrior*. Inside its high-tech towers the master race monitors the time threads, their costumes and even their faces taken from stills of their appearance in *The Three Doctors*. Ironically, both the Time Lords, on-page appearances in this guise coincided with the transmission of television serials which changed their look: first the Ingmar Bergman style of *Genesis of the Daleks* and then *The Deadly Assassin's* Gothic Gallifrey. And where the television Time Lords of this period were an inward-looking people in decline, in TV Comic they are widely known among the peoples of the universe, not as some vague legend but as a definite fact.

THE DOCTOR TREATS SARAH WITH SUCH MISOGYNISTIC CONTEMPT THAT ONE WONDERS WHY SHE STAYS WITH HIM!

gave the part on screen: for the most part he remains serious and sober, albeit with an occasional tendency to make appalling puns. He's also distinctly authoritarian: "I am glad you are shocked into silence, young lady," he admonishes Sarah-Jane in *The Emperor's Spy*, "You should curb that journalistic instinct of yours." He treats her

An example of just how commonplace the Time Lords have become appears in an untitled 1976 serial set on a contaminated space wheel. Like many TV Comic stories of this time, it features a language barrier: the scriptwriters often created stranded aliens who are fearful and hostile because they cannot communicate with

the locals, and, with no "Time Lord gift" enabling the TARDIS travellers to understand the local vernacular, space stories regularly feature scenes in which Doctor Who or Sarah-Jane come upon gobbledygook-spouting creatures who eventually manage to make contact by using "logical telepathic analysis", like Ticon the centaur-like Klim in *The Dalek Revenge*, or some intergalactic language like Trillic, the "cybernetic esperanto" spoken by the horse-headed Spacemaster Roppy in *The Wreckers*. The space wheel serial extends the problem to become the mainspring of the plot: Doctor Who and Sarah-Jane are infected with a virus lethal to the reptilian Bendriggians, but have no way of warning them before it is too late; but just as they are about to be executed for the deaths they have apparently caused, the Bendriggan cryptographer comes up trumps with the Doctor's written note. "The primitive's message was in Time Lord mathematics," he declares, and the application of that unlikely knowledge becomes the key to achieving meaningful contact.

The strip went through several monumental changes of look during 1975. Gerry Haylock left after completing the eleven episodes of *Death Flower*, and there followed a four-month stint by Martin Asbury, better known for his contributions to the Garth comic strip in the *Daily Mirror*. Asbury's work is notable for its extensive use of background shading, resulting in a darker overall page than was usual with Haylock, and for the care taken with close-ups; his representations of Tom Baker and Elisabeth Sladen were the most accurate to appear in TV Comic. After two serials, he too moved on, to be replaced by John Canning. Canning had been the comic's regular Doctor Who artist from 1966 to 1970, and his style was markedly more caricatured than his predecessors; he favours bold strokes with thick-nibbed pens, though with *The Space Ghost* he began to experiment with an ink spray to represent luminous energy effects. His Doctor Who is a jowly monstrosity, full of character though not notable for any striking similarity to Tom Baker; while his Sarah-Jane is dark-haired, blandly pretty, and periodically dressed in short skirts and thigh boots. In fact, she seems so devoted to her minis that she will sometimes change into them between episodes – on one occasion she even manages it while strapped down on a couch!



Such failures of week-by-week continuity are also sometimes apparent in the scripting: in an untitled 1976 desert island adventure, for example, the alien Craytons are initially given dialogue which assumes they are benevolent but misunderstood, only for it later to emerge that they are villainous galactic despots. But by now it wasn't just the Doctor Who strip that was getting into difficulties: TV Comic itself was in crisis. In

September 1976 the publishers relaunch the title on cheaper paper as *Mighty*



newly drawn, though temporarily slashed to a single page – generally nine frames per episode – but the stories became correspondingly simplistic and re-used such staple themes as giant animals from earlier years. Sarah-Jane disappeared for a while, but returned for one last serial at Christmas, months after she hadn't reached South Croydon in *The Hand of Fear*. As an inducement to buy into the sorry mess, *Mighty TV Comic* offered a free Doctor Who 'Mighty Midget' comic featuring reprinted adventures from the 1974 Doctor Who Holiday Special, with the Fourth Doctor crudely inked over the Third, and the caption lettering

TV Comic. There was a far greater reliance on reprinted material, its antiquity apparent from the way one strip dealt with the crazy new music fashion of rock'n'roll, and the larger format was said to make the comic "twice as big"; the fact that all the strips were also printed double-sized was discreetly ignored. At least the Doctor Who strip continued to be

IT IS STRIKING HOW THE TV COMIC VERSION OF LEEA RABDOONS HER LEATHERS FOR A PAIR OF JEANS ...



amended to turn the Doctor's associates into Joan Brown and General Maxwell-Lennon.

After months travelling alone, in July 1977 Doctor Who had a new companion with him in his country cottage. Leela stayed for four serials (the cottage didn't – her debut was its swan-song) and, though John Canning's visual interpretation didn't impress Louise Jameson, the character was recognisably the Sevateem savage of the silver screen, complete with her knife, her primitive ability to sense evil, and her unconventional turns of phrase: "Demons have snatched the TARDIS away!" she exclaims in *The Orb*. In view of Philip Hinchcliffe's abortive plans for Leela's



development on television, it is striking that the TV Comic version abandons her leathers halfway through her run, and spends her remaining

serials in jeans; but there may have been other reasons for that. Canning's artwork made Leela somewhat buxom and womanly at the best of times, and her television outfit wasn't always ideally suited to action shots; he even had to make a last-minute amendment to one panel of *The Mutants* to ensure

OLD CHARACTERS COULD TURN INTO NEW ONES WITH THE APPLICATION OF A LITTLE EXTRA INK ...

that week's *Mighty TV Comic* could be sold to people under 18 years of age!

Leela's final TV Comic appearance was to have been in the 1979 annual, but by then the television version had long since settled down to have her *Time Tots* on Gallifrey. The *Sea Devil* was already drawn, but one of the lessons the publishers had been learning was that old characters could turn into new ones with the application of a little extra ink. Adding a pair of

colouring, John Canning turned Leela into Miss Young (*Bergerac* fans may like to speculate that her first name was Susan), though there wasn't much

to be done about her dialogue and behaviour: a cry of "BACK, SEA DEVIL!" as she slices off a tentacle with her knife remains a dead giveaway.

By June 1978, the publishers of TV Comic (it had not given up its pretensions to mightiness) were ready to apply their new-found knowledge. At the end of *The Image Makers*, the Doctor was left looking for his lost TARDIS. The customary words

ran along the foot of the page: "Don't miss the start of an exciting new story." This may have been legal and decent, but it certainly wasn't truthful: the following week, Doctor Who was Patrick Troughton from the neck down, in an adventure which had first appeared in 1969. Doctor Who ran for 45 more weeks in TV Comic: John Canning moved on to draw the *Charlie's Angels* strip, but continued to contribute Doctor Who's current face to 'Bakerised' reruns of six Jon Pertwee strips. Finally, in the closing panel of *Size Control*, the Doctor expressed his 'yearning for a little peace and quiet.' Unusually, there was no promise of thrilling 'new' adventures to come: TV Comic no longer had the rights. It was 11 May 1979, and Doctor Who could look forward to several months worth of peace and quiet before Marvel Comics pitted him against the Iron Legion ...

Comics

THE DWM COMIC STRIPS

In 1979, the Doctor Who strip moved house yet again, as Marvel launched the Doctor in his own weekly title. David Bailey flicks back through the pages of *Doctor Who Weekly* to see how our hero coped against the Ectoslime, the Brains Trust and the Werelox ...

That's Entertainment

Revisiting the comic strips from *Doctor Who Weekly*, and the early days of the *Monthly*, is a curious experience. It had been many, many years since I'd first read them, and I must be honest and admit that, with a few notable exceptions, much of the Fourth Doctor's time in the strip hadn't made a lasting impression. Coming to them free of nostalgia – and with my twenty-first-century appetite for this medium gorged on the complex, unforgiving continuity of US comic books and the epic sprawls of the modern DWM strip – these earliest strips are something of a surprise. A pleasant surprise, mostly, but occasionally their youthful inexperience falls short of being charming and wanders into the realms of clumsiness.

Don't get me wrong – although, as I prepared my notes for this piece, my thoughts seemed initially negative, I found myself enjoying re-reading these strips a great deal. I think that, mainly, is down to the fact that the earliest of them – those concurrent with Season Seventeen – do capture that wonderfully madcap Fourth Doctor of the time. He's fond of crazy outbursts, sudden declarations



of mock horror, inappropriately timed joke ... He is, often, the unmistakable character who got us hooked enough on Doctor Who to seek out Doctor Who Weekly in the first place. That said, it's equally often a case of 'so near, and yet so far'.

Sadly, these early strips are unable to capture the sophistication of storytelling that was often on display in the television series at the time. And, while the strips' interpretation of the Doctor was often bang-on, there are many examples of the writer's wit falling flat, or the insertion of a gag that you just know Tom Baker himself wouldn't have countenanced during filming. Of course, no one can expect things to be perfect – and, in later years, the strip would wander much further, and with much more deliberation, from the tone of its television source – but it's these strips' aggravating closeness to the genuine article that rankles.

It seems strange to criticise the strip for its near-authenticity, but that isn't the only way it lets this modern reader down. There is much inelegance in its storytelling, too. Of course, this matter is helped in no way by the brevity of early episodes – when in DWM, the strip averaged four



remains the Doctor's only non-white companion. She's instantly sparky, sensible and likeable – a wonderful combination that, after this story, we rarely see. Shamefully, Sharon is pushed to the background of some stories, often inexplicably, to make way for further instances of the temporary companions of which the writers seem so fond. In fact, in *The Dogs of Daam*, Sharon seems to spend two or three episodes hiding in a cupboard, while the Doctor gallivants around with his new Werelok friend!

When Sharon does get a fair crack of the whip, she shines. *The Star Beast* remains the best example of this, but she does get some fun lines in *The Time Witch*, too. On the whole, however, Sharon is constantly relegated and left with little to do – she doesn't even fill the traditional role of an ankle-twisting, easily jailed, constantly questioning companion, and so she plays less and less of a role as her time goes on. She's even aged several years for no very good reason, possibly just so the strip's creators could marry her off sooner rather than later. And that's just what happens at the end of *Dreamers of Death* – she's suddenly madly in love with the first black guy she meets in outer space. How very tactless of the writers. Poor Sharon, she deserved better.

K9 suffers from this problem, too, but viewers of the TV show had, by this point, grown used to seeing his involvement in stories nobbled by rock



falls or swamp-covered landscapes. But Steve Moore seems happy to involve K9 in the action now and again, if only because his blaster is a handy tool when the writer is stuck in a corner. Even so, K9 too vanishes inexplicably from the strip after *War of the Wards*.

Underuse of the companions is a crime, then what are we to make of the strip occasionally overlooking the Doctor? It doesn't happen often, but when it does – such as in *The Life-Bringer*, where Prometheus and his Olympian pals drive much of the action – it smacks of Steve Moore wanting to tell his own tales, but finding himself trapped in somebody else's universe. And, if



TAKE A LOOK AT THE DALEKS OR THE SONTARANS IN THE STRIP – AND YOU WONDER WHY THEY BOTHERED AT ALL ...



Sixth Doctors, culminating in *Voyager*, his well-recognised masterpiece.

So, as the Fourth Doctor bowed out of the comic strip, he left behind a hodgepodge of hit-and-miss tales. Full of great moments and memorable ideas, their greatest legacy is as fuel for the imaginations of those who would go on to

create the comic strip in later years. Under Gary Gillart's editorship, we'd see some obvious nods – not least the reappearance of Beep the Meep – but there was also the melding of epic ideas similar to those of Moore and Parkhouse, with a more mature, structured and capable storytelling courtesy of Scott Gray.

At the end of the day, these comic strips are not loved so much for what they are, as for a nostalgia for the era they represent. If they disappoint now, they do at least have a strength in the endurance of their ideas and the impressions they made. And, as shaky a start as they may be, they were the first, undeniably bold, steps of a comic strip which blossomed – impressively, and not long afterwards – and which still endures today.

It wasn't just the good guys that got this maltreatment, though. Take a look at the Daleks in *The Dogs of Daam*, or the Sontarans in *Dragon's Claw*, and you begin to wonder why they bothered to feature them at all. The Sontarans, especially, are given very short shrift – throughout the story, they feature in no more than three or four frames. Their presence – or, at least, their technology – drives a fine, solid story, though you do wonder why it couldn't have just as effectively been an Other Alien.

It wasn't until the Cyberman in Parkhouse's *Junkyard Deman* that a monster from the series was given the treatment it deserved. Threatening and scheming, the Cyberman in this tale is a fair representation of its species, and it carries enough individual clout in the story to make its inclusion worthwhile. But, shamefully again, it's the Doctor's 'companions' in this story – Flotsam and Jetsam – who drive the action and provide the resolution. Thanks to Mike McMahon's striking artwork, though, it's easy to overlook this strip's shortcomings and remember it as one of Parkhouse's best.

In fact, Parkhouse goes on to score a double whammy with the strip that follows *Junkyard Deman*, *The Neutron Knights*. While its cheesy Arthurian nonsense may have since been overshadowed by the subsequent, even cheesier nonsense in the television series' *Battlefield*, this strip shows the first glimpses of the high-concept science fantasy Parkhouse would play with on his runs with the Fifth and

GET OFF OF MY CLOUD

Pack your suitcase for Benidorm, and get ready for a run-through of the Fourth Doctor's comic strip capers. "As Sharon would say - oh, blimey!"

THE TV COMIC STRIPS

TV COMIC

- **DEATH FLOWER** Issues 1204-1214
- **RETURN OF THE DALEKS** Issues 1215-1222
- **THE WREACHERS** Issues 1223-1231
- **THE EMPEROR'S SPY** Issues 1232-1238
- **THE SINISTER SEA** Issues 1239-1244
- **THE SPACE GHOST** Issues 1245-1250
- **THE DALEK REVENGE** Issues 1251-1258
- **VIRUS** Issues 1259-1265
- **TREASURE TRAIL** Issues 1266-1272
- **HUBERT'S FOLLY** Issues 1273-1279
- **COUNTER-ROTATION** Issues 1280-1286
- **MIND SNATCH** Issues 1287-1290
- **THE HORRORS** Issue 1291

MIGHTY TV COMIC

- **THE MUTANT STRAIN** Issues 1292-1297
- **DOUBLE TROUBLE** Issues 1298-1304
- **DAEDGER** Issues 1305-1311
- **THE FALSE PLANET** Issues 1312-1317
- **THE FIRE FEEDERS** Issues 1318-1325
- **KLING DYNASTY** Issues 1326-1333
- **THE DAB** Issues 1334-1340
- **THE MUTANTS** Issues 1341-1347
- **THE DEVIL'S MOUTH** Issues 1348-1352

TV COMIC

- **THE AQUA-CITY** Issues 1353-1360
- **THE SNOW DEVILS** Issues 1361-1365
- **THE SPACE GARDEN** Issues 1366-1370
- **THE BEARIE MANDRA** Issues 1371-1372
- **THE GUARDIAN OF THE TOMB** Issues 1373-1379
- **THE IMAGE MAKERS** Issues 1380-1385

TV COMIC ANNUALS

- **WOODEN'S WARRIORS** (1976)
- **THE TANSBURY EXPERIMENT** (1977)
- **JACKALS OF SPACE** (1978)
- **THE SEA DEVIL** (1979)

TV COMIC SPECIAL

- **THE SHY WARRIOR** Holiday Special 1977

THE DWM STRIPS

• THE IRON LEGION

Story Pat Mills & John Wagner
Art Dave Gibbons
Doctor Who Weekly 1-8

• CITY OF THE DAMNED

Story John Wagner & Pat Mills
Art Dave Gibbons
Doctor Who Weekly 9-16

• TIMESLIP

Story Dez Skinn & Paul Neary
Art Paul Neary
Doctor Who Weekly 17-18

• THE STAR BEAST

Story Pat Mills & John Wagner
Art Dave Gibbons
Doctor Who Weekly 19-26

• THE ODGS OF DOOM

Story John Wagner & Pat Mills
Art Dave Gibbons
Doctor Who Weekly 27-34

• THE TIME WITCH

Story Steve Moore
Art Dave Gibbons
Doctor Who Weekly 35-38

• DRAGON'S CLAW

Story Steve Moore
Art Dave Gibbons
Doctor Who Weekly/Monthly 39-45

• THE COLLECTOR

Story Steve Moore
Art Dave Gibbons
Doctor Who Monthly 46

• DREAMERS OF DEATH

Story Steve Moore
Art Dave Gibbons
Doctor Who Monthly 47-48

• THE LIFE BRINGER

Story Steve Moore
Art Dave Gibbons
Doctor Who Monthly 49-50

• WAR OF THE WORDS

Story Steve Moore
Art Dave Gibbons
Doctor Who Monthly 51

• SPIDER-GOD

Story Steve Moore
Art Dave Gibbons
Doctor Who Monthly 52

• THE DEAL

Story Steve Parkhouse
Art Dave Gibbons
Doctor Who Monthly 53

• END OF THE LINE

Story Steve Parkhouse
Art Dave Gibbons
Doctor Who Monthly 54-55

• THE FREE-FALL WARRIORS

Story Steve Parkhouse
Art Dave Gibbons
Doctor Who Monthly 56-57

• JUNK-YARD DEMON

Story Steve Parkhouse
Art Mike McMahon
Doctor Who Monthly 58-59

• THE NEUTRON KNIGHTS

Story Steve Parkhouse
Art Dave Gibbons
Doctor Who Monthly 60
Nine Fourth Doctor stories have been published since the initial run. Aside from *Star Beast II* and *Junk-Yard Demon II*, all have been placed firmly inside television continuity and must be judged as adaptations of the TV series rather than a continuation of the Doctor Who Weekly/Monthly thread.

• STAR BEAST II

Story Gary Gillatt
Art Martin Geraghty
Doctor Who Magazine Yearbook 1996
Companions Kg (unseen)

• JUNK-YARD DEMON II

Story Alan Barnes
Art Adrian Salmon
Doctor Who Magazine Yearbook 1996
Companions None

• UNDER PRESSURE

Story Dan Abnett
Art Vincent Danks
Doctor Who Magazine Yearbook 1992
Companions None

• REST AND RE-CREATION

Story Warwick Gray
Art Charlie Adlard
Doctor Who Magazine Yearbook 1994
Companions Leela

• THE NAKED FLAME

Story Warwick Gray
Art Charlie Adlard
Doctor Who Magazine Yearbook 1995
Companions Sarah-Jane

• VICTIMS

Story Dan Abnett
Art Colin Andrew
Doctor Who Magazine 212-214
Companions Romana II

• BLACK DESTINY

Story Gary Russell
Art Martin Geraghty
Doctor Who Magazine 235-237
Companions Sarah & Harry

• THE 7th SEGMENT

Story Gareth Roberts
Art Paul Peart
Doctor Who Magazine Summer Special 1995
Companions Romana I & Kg

• THE FANGS OF TIME

Story Sean Longcroft
Art Sean Longcroft
Doctor Who Magazine 243
Companions Sarah-Jane, amongst others

